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WELCOME TO 2016 MATT BAUME ON HOW CANDIDATES HAVE REACTED **P. 15**

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VOL. 25, NO. 12 • NOVEMBER 18–24, 2015

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the Stranger

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HELLION
GLOVER!**
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**BRUCE HARRELL BARELY
GOT REELECTED**

WHAT THAT MEANS FOR HIS DISTRICT AND HIS DESIRE TO BE COUNCIL PRESIDENT BY HEIDI GROOVER **P. 8**

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the Stranger

Volume 25, Issue Number 12
November 18-24, 2015



COVER ART BY KELLY O

Michael Freiburger,
lead singer of Seattle
metal band Brain Scraper,
with his dog, Balrog.

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Stranger staffers saw you watch a woman fall,
spit on a woman outside a rock club, and make
espresso in a bikini
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THINGS TO DO: MUSIC

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FREE WILL ASTROLOGY

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Crispin Hellion Glover, actor, filmmaker
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TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

(11/19) Alex Honnold
with Doug Walker
Inside the Mind of a
Free Solo Climber

(11/20) Jason Mark
Protecting America's 'Wildness'

(11/20) Global Rhythms
Whiri Tu Aka

(11/21) Eunice Nahon:
Mozart for Cancer Research
Featuring Eunice Nahon
and Eli Weinberger

(11/21) PSSO:
Puget Sound Symphony Orchestra
Fall Concert

(11/22) Seattle Public Library:
Clay Jenkinson
as John Wesley Powell

(11/22) Elliott Bay Book Company:
Patti Smith
'M Train'

(11/23) Diane Nyad
'Find a Way' to Follow Your Dreams

(11/24) David Eagleman
Inner Workings of the Brain

(11/30) Jon Meacham
George H.W. Bush's Influence on
Modern Politics

(11/30) Randall Munroe
with Hank Green
'Thing Explainer'

(12/1) Deepa Iyer
Eliminating Hate Crimes
in Post-9/11 America

(12/2) Christopher T. Bayley
'Seattle Justice,'
From Past to Present

(12/3) Cascadia Resilience Center:
Sandi Doughton,
David Montgomery, Others
Rising to Disaster Risks
in Cascadia

(12/3) Women's Funding Alliance:
Jackie VanderBrug
and Ruchika Tulshyan
Mobilizing Money, Power for Change

(12/4) Town Hall, Seattle Radio
Theatre, and KIRO Radio:
'Miracle on 34th Street'

(12/5) Columbia Choirs:
Columbia Choirs
YuleFest 2015

(12/5) BCHCS:
Balkansky
Bulgarian Folk, Jazz, Electronica

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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



SCENE OF THE FALL *This photo was taken a few days later.*

FACE-PLANT ON BROADWAY

You were in the crosswalk on Broadway and Pine, partway across the street, when you saw the woman on the sidewalk ahead trip and fall on her face. It was Tuesday afternoon. She was embarrassed, collected her things, climbed to a standing position, and looked around nervously. She was bleeding from the knee and her brown pants were ripped all the way across the cut. It looked like it might need stitches, and she started to limp a little when you reached her and said, "I saw that coming! I was ready to throw my body on top of yours." Then you laughed, heh-heh-heh. You weren't able to see a bleeding person in pain in front of you. All you saw was a woman you could lie on top of.

FRENCH FRIES IN BALLARD

You, a young dude in your 20s, were drinking a beer and eating a burger and fries at the bar in Reuben's Brews in Ballard. It was balls-to-the-wall crowded with bros in there—stressful, really. A harried mother sat her 1-year-old on the bar next to you as she ordered beers. The child, a young opportunist, made a move toward your french fries. Instead of ignoring or being a dick to the little girl, you offered a fry, which she gladly accepted. As you fed her a few more, you gave the 1-year-old a bit of advice: "Seriously, the fries from the truck parked out front are *excellent*."

SHOULDER PADS AT SHOWBOX SODO

You were at the Primal Scream/Cult show

at Showbox Sodo on Saturday night, wearing football shoulder pads and strangely patterned pajama bottoms or sweatpants. Your face bore red, white, and blue makeup, perhaps in solidarity with France the night after the horrible terrorist attacks. You gushed about Primal Scream, calling it a "bucket-list show," and raved about the set list, which included many of your favorite songs. Your football-raver gear made little sense at a rock show featuring two UK groups who've been slogging it out since the mid '80s, but what does make sense after Paris?

SPITTING AT CHOP SUEY

You were a guy in a winter hat and coat, huddled with a group of friends outside Chop Suey during a Sunday night show, smoking. It was pouring. A woman in her 20s walked out of the venue in a peacoat and dress. She was alone. As she passed by your little group, you spit at her, just barely missing her shoe. You said nothing. She didn't know you. Your friends just looked away. What the fuck?

DOWNTOWN NORTH FACE DEALER

You were boarding the number 43 bus on a Tuesday afternoon downtown. As you walked past us, you leaned in and whispered, "I got discount North Face goods," directly into our ear hole, the scent of smoke heavy on your breath. Let's just say you were not an official North Face vendor. While we admire your entrepreneurial spirit, your sales pitch could use some work.

I, ANONYMOUS

STEVEN WEISSMAN

BUS BUTT

I'm talking to you, Metro bus drivers who leave your rear ends sticking out as you pick up passengers. We can't get around you! But you knew that. You stick your fat ass into traffic so you can GET BACK INTO YOUR LANE because we're stuck behind you. Well, it's illegal. Stop doing it. It's also a dick move. You are making drivers get stuck in crosswalks or turn lanes. Act like you give a crap about others. Stop putting your fat ass out in traffic when stopping. Get all the way in the pickup zone, FAT BUTT.

—Anonymous



Ask a Seattle Landlord!

NEW COLUMN!

Sorry to bother you, but I've had a leaky shower head for the past six months. Now, the last thing I want to do is "nag," but I've sent you three reminders about this. And since you pay the utilities, I figured you wouldn't be happy about the increased water bill. Can you please send someone to fix it?

—Arthur Thomas, Unit 316

You know, for someone who claims to not be a nag, it sure sounds like you're doing a lot of fucking nagging. Tell you what, Artie: Since you're SO concerned about wasting my water and money, I'm gonna fix the problem! From now on, YOU'RE paying all utilities. Retroactively. Problem solved. NEXT!



My mother has been diagnosed with advanced leukemia, and...

—Donna Carey, Unit 137

Let me stop you right there, Donna. NO, YOU MAY NOT PAY YOUR RENT "A FEW DAYS LATE"! Rent is due on the FIRST. Read the contract you SIGNED. Do NOT test me on this one. I've got a waiting list a mile long for your place, as you well know. P.S. My best to your mom. NEXT!

I recently received your letter re: your intention to increase the monthly rent for my studio from \$650 to \$2,999. That seems a bit excessive to me. Is there any chance we can meet to talk about this?

—Marilyn Johnson, Unit 242

We can absolutely meet to talk about this, Marilyn. I understand that rent increases can be confusing and frustrating, but I welcome the opportunity to have an open, frank discussion about the financial pressures that, unfortunately, require me to raise your rent. So what do you say we meet next Tuesday at 7-ish at the technically illegal homeless encampment next to I-5? Oh, and be sure to bring all your things, because you're fucking EVICTED. (Also, bring me a check for \$95 if you still want an eight-minute conversation. After all, time is money.)

Do YOU have a question for a Seattle landlord? Send it to Ask a Seattle Landlord!, c/o The Stranger, 1535 11th Avenue, Seattle WA, 98122. Attach a nonrefundable check for \$250. NEXT!

U-DISTRICT DUDE STYLE, DECONSTRUCTED

The sensitive Northwest bearded dude style has been evolving for quite some time, but a Thursday afternoon trip to Slate Coffee Roasters in the University District raised a few pressing questions. Why must all knit caps now be folded over more than halfway and worn far back on the head like a fabric condom? When exactly did the J. Crew barn jacket make a comeback? How often do you trim those tidy little beards? Do you guys peg your jeans and khakis high above your ankles specifically to show off the expensive leather work boots that you wear while not performing hard labor? We considered asking two of you, sporting similar jackets, pants, and boots as if it were a uniform, but we were obviously invisible to you as you cut in front of us in line to order a "deconstructed espresso and milk."

BIKINI BABE BARISTA IN BELFAIR

We saw your independent-looking coffee stand in Belfair, a little town on the tip on Hood Canal that appears to have been sucked dry by corporate chains. We needed caffeine, so we pulled up to your stand, hoping to leave some of our cash in the hands of a Belfair resident but not paying much at-

tention to the stand's name: Espresso Gone Wild. Oh... You made us our coffee while wearing a black bikini on a very cold morning, and you didn't seem at all thrilled by life at Espresso Gone Wild. No rule saying you have to be thrilled at work. But when your friend pulled up to the other side of the drive-through, not for coffee but just to chat about refurbishing your broken motorbike, you radiated a sudden burst of deep happiness. Here's hoping your broken bike gets fixed soon and that you have a truly wild time riding it.

SMELLING A RAT

On a wet Friday night on Capitol Hill, you, laughing while walking with your friend, stepped in what you probably thought was a bunch of wet newspaper on the sidewalk. That's when you noticed that the mush under your boot had a tail. "A RAT! I STEPPED IN A DEAD RAT," you said. "WHY DID THAT HAPPEN? WHY IS THAT RAT THERE?" You dragged your boot into puddles to try to scrape off the guts, while whatever was left of the rat remained on the sidewalk, waiting for its next victim. ■

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What a Surprisingly Narrow Win Means for the Future of Bruce Harrell

He's being talked about as the next Seattle City Council president, but people in his district say his small margin of victory should make him more focused on their needs.

BY HEIDI GROOVER

This summer, during the heat of the primary campaign season, Seattle City Council member Bruce Harrell took me to the Rainier Community Center to watch an intramural

basketball game. He shook hands, gave hugs, and asked people about their kids.

"I will guarantee you," he told me emphatically, "when my opponents walk in here, no one will know who they are. So don't tell me I'm out of touch with my community. They are out of touch with my community."

At the time, Harrell—a former lawyer and two-term city council member who considers himself a swing vote on the council—was up against two challengers. With Seattle's switch to district elections, the race was focused sharply on who could prove the deepest connection to South Seattle and the International District, now known as District 2.

Harrell made it through the primary election easily, winning almost 62 percent of the vote and narrowing his competition to one challenger: food policy consultant Tammy Morales. Given the advantages of incumbency, his strong primary showing, and the fact that Harrell had out-fundraised Morales three to one, conventional wisdom said the race was over before it began.

But for anyone who'd written off the race—and, presumably, for Harrell himself, although he didn't respond to requests for an interview for this story—the results on election night were a surprise.

Harrell has indeed been reelected, but by a very slim margin. In the part of the city he claims to know best, most people didn't vote at all. Of those who did, almost half didn't vote for Harrell. In the latest numbers available at press time, Harrell was winning reelection by just 354 votes (with only 22 certified ballots left to count).

Upping the potential consequences of winning by such a narrow margin, sources inside city hall say Harrell is angling to become the next city council president. With allies across the council, including current council president Tim Burgess, he seems likely to get the necessary votes. That means the first council member to represent Seattle's South End in the new district system *and* the likely new leader of the entire city council will have arrived at his positions with just a few hundred votes to spare.

"That's sort of been Council Member Harrell's claim to fame, right? He is *from* the community," Brianna Thomas, a political organizer who ran unsuccessfully for a different district seat this year, said at a recent postelection panel in Columbia City. "He has been walking these streets and at that coffee shop at the Safeway forever, and he knows every door in the district. But the votes show

that maybe he doesn't know the community as well as he thinks he does."

The results in District 2 have launched a conversation about Harrell's campaign, his connection to the South End, and media coverage of the race for Seattle's only majority-minority district. While some outlets paid attention to the race with news coverage and endorsements, others largely ignored it—probably because of the assumption that Harrell was headed for an easy win. South Seattle Emerald founder and reporter Marcus Green describes the relative lack of District 2 coverage when compared to coverage of other important city council races as being a "voluntary media blackout of our area."

Morales has argued that if reporters and pundits had paid more attention to District 2, the close results on election night wouldn't have come as a surprise.

"I knew because of what I was hearing in the community that Bruce was vulnerable," she says. "That's what gave me confidence... There was a palpable sense of frustration with the type of leadership this community has received."

The numbers bear that out. Between the primary and the general election, according to the most recent available results, Harrell received an increase of about 1,400 votes while votes for Morales grew by far more—about 5,900.

Part of what may have attracted more voters to Morales was the way she sharpened her message for the general election, getting more specific on the issues and aligning herself with socialist council member Kshama Sawant by calling for rent control, progressive taxation, and fees on developers. Morales also ran a fierce door-knocking campaign. (Although *The Stranger* switched its endorsement from Harrell to Morales between the primary and the general, most of the people in District 2 who I interviewed for this story credited Morales's evolution more than this newspaper's switch.)

Some, like former 37th Legislative District chair and Harrell supporter Michael Wolfe, say the lower voter turnout in District 2 contributed, too. Wolfe predicts the final results will show "underperformance in communities that would traditionally support Bruce." As of this writing, only 19,800 ballots had been received and counted in District 2, which is home to about 90,000 residents and nearly 50,000 registered voters.

The assumption that Harrell would win easily, Wolfe says, may have led some of his supporters to just sit this election out.

South Seattle Emerald's Marcus Green describes Harrell's reputation in the district in one word: "polarizing."

On one end of the spectrum, Green says, "people are somewhat fed up with the establishment and its seeming nonresponsiveness to [their] concerns. For good or ill, I think Bruce Harrell represents that for some people because he's been in city hall eight years." Green and others say the issues facing South Seattle and the International District aren't so different from other parts of the city—particularly housing affordability and gentrification—but that they're compounded by a historic lack of city investment in the area. To address violence in the district, advocates say Harrell, who is currently the chair of the council's public safety committee, should emphasize police accountability and alternatives to jail, rather than only hiring more officers.

"On the flip side," Green says, "there are other people who would say this is a very strong African American male, and we have a large swath of African Americans in this community. He's the embodiment, if you will, of the American dream."

Given that dynamic, it's unclear what effect Harrell's narrow win will have on his future as council president.

The council presidency is part boring administrative work and part powerful citywide representative. The president has to show up at a lot of press conferences with the mayor, which can be a distraction from council

business. But the president also gets to set the agenda and timing of when legislation gets voted on, and he or she plays a key role in deciding who chairs which council committee, which can shape legislation. The spot is ripe for politicization and fireworks, if the person in the seat is so inclined.

Just because he was barely reelected doesn't mean Harrell will face an uprising on the council. He has a good relationship with the mayor and most of the people who will make up next year's city council. But the mix of needing to represent a district and being council president will be new. Harrell's role could elevate the interests of South Seattle to a new level, if he chooses to make that his focus. On the flip side, if he's seen as favoring his citywide role at the expense of the South End, he'll be in trouble when he's up for election again in 2019.

"We want to see some real support," says Dominique Davis, who runs the 180 Program, which offers youth mentorship and workshops as an alternative to jail time. Davis is an outspoken critic of the voter-approved rebuilding of the King County juvenile detention center and says the city should put more funding toward alternatives to incarceration for youth. (Harrell and most other city council members voted for the land use bill that will allow the new jail to be built, but the city's involvement with the project is limited since it's a county project. This year, he voted for a non-binding resolution setting a city goal of zero youth detention and



BRUCE HARRELL During his reelection campaign, Seattle City Council member Bruce Harrell said he was way more in touch with the South Seattle community than his opponents. But when voters weighed in, Harrell barely managed to keep his council seat. What happened, and what does it mean for his possible council presidency?

KELLY O

co-sponsored a budget amendment to spend \$600,000 on alternatives to youth incarceration.) Davis says he reluctantly supported Harrell in this year's election, but he wants to see more of a focus on education and juvenile justice.

"Bruce is not the worst guy in the world," Davis says, "but at the end of the day, where is the proof? What has he shown us? There's nothing I can say he's done that made me go, 'Yeah. Good job. That's what we needed.' And a lot of people feel the same way."

When asked what Harrell should take away from such a narrow victory, multiple people I talked to for this story used the word "humility." One said he was "cocky" and the results should serve as a "wake-up call." They all emphasized accessibility inside and outside of campaign season.

Again, Harrell didn't respond to my requests for an interview, so I can't talk to him directly about this. But people inside the district say he didn't run much of a ground campaign because he seemed so confident he'd win.

Morales, on the other hand, "was able to reach people who normally don't take part in local elections," says Sheley Secrest, a past president of the Seattle King County NAACP who lives in the district and endorsed Harrell. "That's something Bruce will have to take into account. He'll have to answer to a lot more people who are watching."

A couple weeks before Election Day, Morales and other candidates took part in a rally for housing affordability outside City Hall. There, a South Seattle tenant named Sahro Farah took the mic.

Farah is a tenant of Carl Haglund, a landlord who Council Members Kshama Sawant

and Nick Licata and others had protested for raising rents despite poor living conditions. Like Sawant, Harrell visited Farah's apartment building to see the conditions. But Farah told the crowd at the rally that, despite calling Harrell's office, she didn't get a response until *after* she contacted Sawant and Licata and they staged a press conference at her building.

"Bruce is not the worst guy in the world, but at the end of the day, where is the proof? What has he shown us?"

A month after that rally, as the city council voted on a lengthy list of changes to the mayor's budget (including some Harrell introduced), he was absent. His office wouldn't say why.

Inaccessibility was an often-repeated critique of Harrell during the campaign—and one those of us in the media know well. Districts will demand a change in form.

Sharon Maeda, a longtime activist in the International District, began this year's election season supporting Harrell but later switched to Morales. She says that after Harrell's first year on the city council, she heard from community members that he'd stopped returning calls. She says she urged him to be more responsive but she became only "more and more disappointed over time."

"I think this close race, more than anything else, shows that people are hungry for somebody in government who will pay attention to them," Maeda says. "In some ways, it's a chance for him to start all over again." ■

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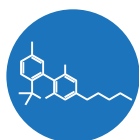
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The “Seattle Speedball” Is Now Actually a Thing

What Happens When You Combine Two of This City’s Favorite Things

BY TOBIAS COUGHLIN-BOGUE

Ingesting weed and coffee at the same time isn’t exactly a new concept here in Seattle. I first heard of the “Seattle speedball” in the summer after my senior year of high school, when my obligation-free days usually started with a few bong rips and a trip to Caffe Vita for a couple cups of dark coffee. The coffee counteracted some of the soporific effects of the pot, while the pot reduced the coffee jitters and third-cup anxiety. The combination left me feeling alert yet relaxed. When I gushed to a friend about this perfect pairing, he responded, “Yeah, it’s called the ‘Seattle speedball’ for a reason.”

Since that laid-back summer of dank nuggets and dark roasts, however, I’ve largely avoided that combination because my weed tolerance has become embarrassingly low (especially for a pot journalist).

But I was thrilled when I first heard about weed-infused coffee. The format allows me to get high and caffeinated in a way that brings about the same focused, relaxed state I experienced as a teenager. Instead of smoking—which delivers a rush of THC to the brain, either sending me into a dark spiral of anxiety or zonking me out—infused edibles allow the slow release of THC to keep me in a low-key, blissed-out state for hours, actually reducing my anxiety. It’s why Juju Joints are so nice—you can precisely control how high you get.

Although there is no science to back up the existence of an “entourage effect” between THC and caffeine (that is, evidence that the two compounds work better together than in isolation), anecdotal evidence suggests there may be something to this combination. Fairwinds Manufacturing, makers of Catapult cannabis-infused coffee, says caffeine has the potential to enhance the effects associated with THC.

In trial groups, with dozens of individuals from a range of backgrounds and with varying marijuana tolerance levels, the results seemed consistent: “Most users experienced an energized THC experience, or a subdued caffeine experience, related to their personal experience with cannabis,” the company wrote in a statement. “All our users enjoyed the experience and noticed a more ‘sativa-like’ high. The negative effects of THC (anxiety, paranoia, disorientation) were not increased in our tests and actually were much reduced. The benefits of this combination clearly outweigh any potential negative effect.”

Catapult, which is available at many

Seattle-area marijuana retailers, comes in prepackaged Mylar bags, each one containing 10 milligrams of THC and enough ground coffee

for a six-ounce cup. Personally, I don’t like to drink a tiny cup of coffee, and I’m not at the point where I can drink 20 milligrams of THC yet, but it’s easy enough to brew your own coffee and add tinctures. (Fairwinds makes those, too.) However you do it, Fairwinds owner James Hull recommends it: “Caffeine and THC definitely work well together... amazing synergy,” he said. He also recommends using an AeroPress in order

to extract the full dose of THC (and because it makes great coffee).

John Le, co-owner of Trichome, an upscale head shop in the International District, and co-creator of the Elevated Coffee series, said his formulation produced similar effects. He spent about a year working on his concoction with a friend, carefully adjusting the dosage to create the perfect balance of THC to caffeine. He starts with “Bulletproof coffee”—an emulsified blend of grass-fed butter, Brain Octane Oil, and artisan coffee that’s popular with Paleo dieters. (The recipe is actually derived from an ancient Himalayan tea made with yak butter and is supposedly good for boosting energy levels.) In Le’s version, he replaced the Brain Octane Oil with THC-infused coconut oil, which can be absorbed quickly, allowing the uptake of THC and caffeine to happen more or less at the same time.

“Response has been overwhelmingly positive,” Le said. “The caffeine gets you up a certain magnitude, and the THC gets you down in a certain magnitude. If you balance it out, it’s a really nice effect,” he said, adding, “There’s definitely a speedball effect.” Though he had to stop hosting the coffee series for legal reasons, Le is happy to consult with people who want to make their own weedy, grass-fed-buttery cup of joe.

Is weed coffee the perfect marriage of pot and productivity? “We’ve always held the belief that cannabis is a tool and everyone can use it a certain way to help productivity, be creative, or even do accounting,” said Le.

I’ve often wondered how people employed in the weed industry manage to function in the realm of business so well. I’m guessing it has more to do with massive tolerances and habitual use—one budtender told me he has to ingest a whopping 250 milligrams of THC before he really starts to feel it—but who knows? Weed coffee could be the ganjapreneur’s best-kept secret. ■



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THE SCENE FROM INSIDE THE BAR *Lights from an ambulance streamed through the window, and cops with machine guns rushed past.*

NATHAN QUIROGA

I Was Drinking in a Bar in Paris a Block Away from Bataclan Concert Hall

My Band Is in France Playing Shows, Writing Music, Meeting the Locals—and Hiding from Terrorists

BY NATHAN QUIROGA

We went to meet some Parisians at a bar, Le Kitch, which is a block away from the Bataclan Concert Hall, where the band Eagles of Death Metal were performing.

We had been in Paris for a couple weeks, Benjamin Verdoes and I. Our band, Iska Dhaaf, is here to play shows and write music. On the weekends, we get out and try to meet the locals. We were teaching our new friends American slang in exchange for more conversational French phrases. We had just gotten our second round at Le Kitch when suddenly about 20 people started cramming into the small bar. A man at the back of the group was pushing everyone further in. Benjamin thought it was a surprise party.

The man lit a cigarette inside and his hands were shaking. He was looking out through the glass door and windows. “I

didn’t know you could smoke in here,” I said to the Parisians. “You can’t,” they said. The man then bolted the door, walked to the wall next to me and flipped the breakers. The bar was now

dark except for the yellow light pouring in from the streetlamps. Everyone hushed, and the man with the cigarette announced something in French. I didn’t understand what he was saying. A Parisian translated: “There has been gunfire on the corner, seven people shot. We need to stay here until things clear.”

“Welcome to Paris!” someone said, smiling a bit, trying to laugh it off.

At this point, most people thought it was

a random shooting and we would be let out soon. Then the news started to trickle in. The Parisians read to us: “Seven shot and killed, 18 shot and killed, 30 shot and killed. It’s a terrorist attack. They are still shooting.” At that point, people began breathing more

heavily. One man was looking for an inhaler. Some people were filming through the window, some talking on their phones and crying. Others (like myself) ordered another round and tried to calm down. We began to see police officers rush by with large machine guns and handguns drawn. Many wore helmets and carried shields. They raced past the door in rows. Their presence brought a small relief, but soon they were out of view. It came in lulls—small talk would begin to develop and then a report would surface or a new group of police officers would run by.

Benjamin went to the restroom, and I stayed by the window with the Parisians. Suddenly, a black vehicle drove in reverse past the bar. It looked like a move from Grand Theft Auto. It peeled off and was gone. “Holy fuck. Did you see that?” I didn’t know if it was the assailants, a civilian, or law enforcement, but it was jolting. I’d never seen anyone drive like that before. Then more cops fled by. Ambulances started to arrive. Now there were at least five ambulances parked in front of the bar. Everything was red or blue from their lights. More cops with machine guns. “Everything’s okay. It’s going to be fine,” we kept saying to our friends. Then a stretcher was carried past. A man’s body lying on it. His shirt off. “He’ll be okay. He’s injured, but they’ll help him,” I said, trying to be reassuring. Then the authorities quickly covered the man’s body with a shiny bag.

More crying, more drinking, more cigarettes lit. Another lull.

People began to step outside. Benjamin went out on the sidewalk for fresh air. It had been about two hours since Le Kitch first locked the doors. A policeman entered the bar quickly. He was standing in the doorway with a machine gun and spoke urgently, almost yelling. Everyone started moving quickly, grabbing their stuff. The Parisians translated: “Evacuate. Everyone has to leave right now. Evacuate quickly. Go! Go!” Everyone rushed out the door.

Outside looked like a war zone. There was glass shattered all across the sidewalk. Cops led us two blocks down the street. Once we reached the corner, the street was completely filled with police, their guns drawn and pointed. We ran past the scene. One of our Parisian friends was hyperventilating, and we helped her stabilize her breathing. At that point, we didn’t know where to go or what we were supposed to do. We couldn’t take the train back because the trains were closed. There were no cabs. We began walking. We didn’t have Wi-Fi, so Google Maps was out. Some people asked if we were okay through a window. We said yes and asked which way to the river. They pointed and we started walking.

Everyone on the streets looked rattled. We walked for a while down some small narrow roads. There was an eerie feeling and uncertainty in the air. Every 20 seconds a new ambulance or police vehicle would speed by. We came across a bar near the water. It looked pretty hidden. We stayed in there until we felt things had cleared. We found out there had been an attack near our apartment. Eventually we walked again and we finally caught a cab back to where we were staying in the Seventh Arrondissement. Only then were we able to read the news. I couldn’t believe how many people had been killed. My e-mail was flooded. We made some essential phone calls. It wasn’t until I heard the fear in our loved ones’ voices, followed by watching the footage of what had happened, that it began to sink in. But even still, it feels like a movie. ■

Nathan Quiroga is a musician and writer from the Pacific Northwest now residing in Brooklyn, New York. He is in the band Iska Dhaaf.

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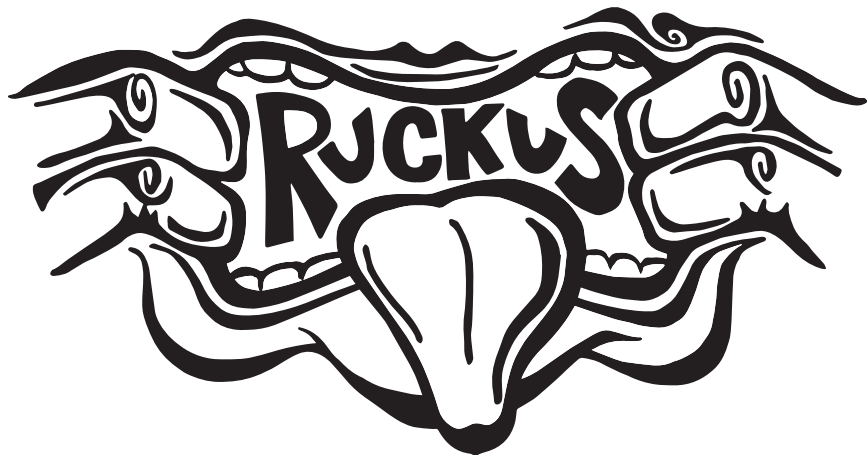
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HOW WE'LL DECIDE WHAT THE PARIS ATTACKS MEAN

The Reactions from
Presidential Candidates Say
a Lot About Them—and Us

BY MATT BAUME

The candidates for president—Republican and Democratic alike—have spent the last few days folding sheets of paper in half, pressing the unbearable Paris tragedy between the two sides, and then describing to the country what they see in the resulting blot.

Their interpretations tell us more than we could ever have expected to learn from their reality-show posturing in the debates, or from their playful speeches, or from their

preening tweets.

The difference between Hillary Clinton and Bernie Sanders, for example, has never been more stark than it was at the Democratic debate following the attacks. When the moderator asked the candidates for an example of a crisis they'd faced, Clinton talked about her contributions to the hunt that killed Osama bin Laden. Sanders, on the other hand, described a fight—that he lost—over a veterans' bill. And Martin O'Malley came off

as a pleasant man clearing his throat at a dinner party.

Sanders is in his element when he's talking about economic gamesmanship, income inequality, and the rich getting richer. He's standing firmly by his assessment that climate change is the greatest threat to national security—and he's right to do so. But in the days after a terrorist attack, it seems like a crazy claim.

More than 120 innocent people were just killed. In reconstructing the crime scene, it's a lot easier to draw a line from their bodies to the gunmen than from their bodies to a refugee crisis, then to a civil war, then to a prolonged drought, then to carbon emissions, and then to the tailpipe of your minivan.

Clinton, on the other hand, is completely comfortable describing the labyrinth of political factions in the Middle East, identifying the appropriate roles of American allies, and differentiating between our various enemies.

In the context of international terrorist attacks, how could Sanders possibly hope to stand up to a former secretary of state in the race to be commander in chief? Does Sanders perhaps already occupy the office in which he could do the most good? Or is the focus on foreign policy a red herring, and the world would be better off with the United States avoiding world conflict in favor of repairing our domestic economic policy?

Whatever the case, we'll see far tougher conflict once the dust of the primaries settle and Clinton or Sanders face a Republican opponent.

In the aftermath of the terror, the Republican candidates have landed on a particularly tender issue to whip up their bases: the resettlement of refugees. An estimated three million Syrians fled the country and are temporarily settled in neighboring countries; 6.5 million more are displaced and still in Syria. The Obama administration had begun work on a plan to resettle just 10,000 of those people in the United States, which means that now Republicans can turn around to their base and accuse the Democrats of importing terrorists.

"President Obama and Hillary Clinton's idea that we should bring tens of thousands of Syrian Muslim refugees to America—it is nothing less than lunacy," Ted Cruz told Fox News. He said this while at a campaign stop entitled "Rally for Religious Liberty."

"Our president wants to take in 250,000 from Syria," said Donald Trump, which is

not actually true, but what else is new. "We cannot let them into this country, period. Our country has tremendous problems. We can't have another problem."

He added, "You're going to have to watch and study the mosques."

Ben Carson's response to the attacks was unsurprisingly vague. The Republican front-runner-for-the-moment struggled to articulate a specific reaction on Fox News, even with coaching from host Chris Wallace. "Extending, you know, our support to the French," Carson guessed his response to the attacks would be as president, as well as asking for help from "all of the Arab states." He added, "Boots on the ground would probably be important." Probably!

Cruz took a horrifying stance last weekend. "Those who are fleeing persecution should be resettled in the Middle East and majority Muslim countries," he said. "Christians who are being

targeted for genocide or persecution, Christians who are being beheaded or crucified, we should be providing safe haven to them."

Rand Paul used the opportunity to remind supporters that he introduced a bill that

would have heightened security screening of immigrants, but he refused to talk about what he'd do in Syria or Iraq. Marco Rubio accused an entire "civilization" of attacking Paris and compared Islam to the Nazi Party.

Oddly enough, Jeb Bush was one of the only candidates talking at least some shred of sense. He at least addressed the necessity of confronting ISIS, rather than just babbling about domestic immigration policy. And he said he's "prepared to take a tiny fraction of the people that are coming, and they should be thoroughly screened, for sure."

As of this writing, Bush is hovering at fifth place in the polls, right behind Cruz, the guy who says we should impose a religious test on all incoming refugees. Bush's poll numbers have been sinking steadily since the summer.

The attacks aren't just a Rorschach test for the candidates, they're a test for all Americans: Do you see an advancing mob of terrorists, or an obligation to help those in need, or an armed conflict, or an environmental catastrophe? A war we must fight, or a war we can only watch?

We use inkblots to make sense of feelings so intense that we cannot articulate them. A year from now, we won't simply be electing our next president—we'll be issuing our collective consensus on the meaning of the tragedy in Paris. ■

The attacks aren't
just a Rorschach test
for the candidates,
they're a test for
all Americans.

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The INTO? Ball coming up on Saturday, 11/28 - 9pm-2am at Neumos. Presented by Nark Magazine and House of Cathedral. With Judges MILK, Coco Black, Cucci Binaca, Kitty Kitty Bang Bang and Amoania. Photo Credit: Kevin Kauer

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**Where to Go
for What to Do**



SAVAGE LOVE

Cold Cucked **BY DAN SAVAGE**

I've always been a big believer in the common-sense obviousness that monogamy is hard. Additionally, I like the idea of my wife getting fucked. I don't have any desire to be denigrated or emasculated; I just get off on the idea of her being satisfied and a little transgressive. Early in our relationship, we talked about monogomish guidelines: I'd like to be informed and consulted, and she would rather I kept mine to myself. Last weekend we were having sex, and she asked me if I "wanted to hear a story," code for treating me to a tale of a sexual contact. She'd been out of town for work most of the summer, and she told me that one of her roommates had gotten in the shower with her and fingered her until she came. I asked her if she'd fucked him, and she said yes. It was all hot and awesome. But a few hours later, I was experiencing pangs: Why hadn't she told me or asked me at the time? Also, I felt very alone and depressed that summer, and when I'd gone to visit her, my wife and this roommate acted very strangely. I told her that I thought it was hot and cool, but that I didn't think it was cool that she'd kept this from me for so long. Things got worse from there: Over the last week, we've had some great sex and open conversations but also a lot of anger and hurt. The truth is that she carried on with this guy all summer. It's not the sex that bothers me so much as the breadth of the deception, the disregard for my feelings, and the violation of our agreement. And, yes, I'm feeling a little emasculated. How does a loving husband who intellectually believes that fooling around is okay—and who finds it hot sexually—get over this kind of hurt and anger? Help me get right with GGGesus.

Cocked Up Cuckold Keeps Stressing

Two things have to happen in order for you to move on. One thing your wife has to do, CUCKS, and one thing you have to do.

Your wife has to express remorse for this affair—and it was an affair, not an adventure—and take responsibility for the anger, the hurt, and, um, all the great sex you two have been having since the big reveal.

You don't give her version of events—why she kept this from you—but you were depressed and lonely while she was away, and she may have concluded that informing and consulting you about this guy (first when she wanted to fuck him, and then when she was actually fucking him) would've made you feel worse. This conclusion is a massive self-serving rationalization, of course, because she knew you would veto the affair if she informed and consulted you. Figuring it would be easier to ask for forgiveness than permission, she went ahead and fucked the guy all summer long and then disclosed when your dick was hard.

Your wife needs to own up to the deception, the dishonesty, and the manipulation, and then take responsibility for the hurt she caused—that requires a sincere expression of remorse—and promise it won't happen again. She shouldn't promise not to fuck around on you again. You don't want that, right? What she's promising is not to deceive you again, not to go in for self-serving rationalizations again, and not to avoid informing and consulting you again.

And one more thing that won't do: She won't humiliate you again. You feel emasculated in the wake of this affair because her summer fuck buddy knew what was up when you two met and you didn't. He knew who you were (the husband), but you didn't know who he was (the fuck buddy).

Now here's the thing you have to do, CUCKS: You have to forgive your wife. Mistakes were made, feelings were hurt, massive

loads were blown. The fact that there was an upside for you even in this messy affair (see: massive loads, blown) should make forgiving your wife a little easier.

I'm a 27-year-old straight woman. I've spent this last year back on the dating market, and it's HORRIBLE. I have a reasonably pretty face, I'm fit, and I take care of myself. I have my life together—friends, interests, job—and I'm emotionally stable. I go out, I enjoy meeting people, I'm on Tinder. And I keep hearing that with a huge influx of young dudes, Seattle is an easy place to date as a woman. So why am I finding it so hard? I can get casual sex, and that's fun. But as far as finding a relationship beyond just fuck buddies, it's depressingly predictable: Guy acts interested, texts me all the time, but eventually starts fading away. I've asked close friends to be honest with me; I even had a heart-to-heart with an ex-boyfriend. Everyone says I'm not doing anything wrong. Are they all lying to me? I'm currently seeing someone I really like. When we're together, it seems like he likes me a lot. But now he's starting to do the fade. I'm really sad and anxious. It's killing my soul to be rejected constantly.

Bummed About Dating

You've been "back on the dating market" for one year, BAD. Twelve measly months! And in that time, you've dated/fucked a handful of men and nothing panned out. That sounds pretty normal. If you expected to be back in a committed relationship within weeks, BAD, then your unrealistic expectations are the source of your grief, not your thoroughly typical dating/mating/fading experiences.

There are worse things than being single for a year or two in your 20s. Get out there and meet men, pursue those non-men interests, and throw yourself into your work. Being single is not an aggressive cancer—there's no immediate need for a cure—and panicking about being single isn't the secret to romantic success. (And being single means being miserable only if you convince yourself that single = miserable.)

So here's what you can do: Chill the fuck out; listen to your friends, your ex, and your advice columnist; and stop melting down about what sounds like a thoroughly normal love life, BAD, not an unfolding catastrophe.

This is NGAA, the guy you advised to make a gay friend and listen to some musicals with him. I didn't find a gay friend, but I did buy recordings of the shows you suggested and I've been listening to the songs you recommended. I don't know them by heart yet, so I have more listening to do. But Mr. Stephen Sondheim's message seems to be that I need to quietly move on. Thanks for your answer, Dan. It really helped.

No Good At Acronyms

Thank you for writing back, NGAA, and for listening to the shows I recommended: *Company*, *Follies*, and *A Little Night Music*. My advice for you made a lot of my other readers angry—really angry. They accused me of blowing you off and not answering your question and failing at this whole advice column thing. But I didn't blow you off. I directed you, as I've directed many other readers, to the expert I thought could help you. In your case, NGAA, that person was Mr. Stephen Sondheim. ■

On the Lovecast, Dan chats with Jonathan Eig, author of *The Birth of the Pill*: savagelovecast.com.

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All the Events *The Stranger* Suggests This Week

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Festen

New Century Theatre at 12th Avenue Arts
Through Nov 21



JOHN ULMAN

PERFORMANCE

Festen

DON'T MISS Based on Thomas Vinterberg's 1998 film *The Celebration*, the play is about the impossibility and yet the necessity of speaking truth to power, even and especially in the house of power. The setup is simple. A family gets together to celebrate Daddy Warbucks's birthday. The golden child takes an emotional dump in the family punch by revealing the family's dirtiest secrets. Then an hour passes without intermission, and you're glad for it. New Century Theatre is known for their top-notch acting, and their reputation doesn't falter here. Pay special attention to Else (Amy Thone), who embodies Chekhov's promise at the end of the play.

(12th Avenue Arts, Thurs-Sun, 7:30 pm, \$15-\$30, through Nov 21) **RICH SMITH**

We also recommend...

THEATER

Listening Glass: Police Station, Thurs-Sun, \$35, through Nov 29

Sgt Rigsby & His Amazing Silhouettes:
The Ballad of Karla Fox: Theatre Off Jackson, Thurs-Sat, \$15, through Nov 21

DANCE

biograph, last year was pretty//sh*tty:
On the Boards, Nov 19-21, \$23 adv/\$25
Mark Morris Dance Group: Moore Theatre, Nov 20-22, \$38-\$85

COMEDY

Collide-O-Scope: Re-bar, Mon Nov 23, 6:30-11 pm, \$7
Comedy Womb Open Mic: Rendezvous, Tues Nov 24, 7 and 9 pm, \$5
The Gay Uncle Time: Rendezvous, Wed Nov 18, \$5

Complete listings at [strangerthingstodo.com](#)

ART

Electric Fields: 2015 Juried Exhibition

DON'T MISS PUNCH Gallery's seventh juried group show, featuring works by a dozen West Coast artists selected by curator Julia Fryett from an application pool of more than

1,000, is remarkably strong and coherent. Eli Coplan deconstructs a typical computer monitor and reassembles it so the images become haunting afterimages. Juequian Fang's video, shot at IKEA, captures shoppers passing by a cabinet for sale where a woman's manicured feet peek out of the cabinet door, wriggling and massaging each other. Nobody tries to open the door, and an absurd sensuality maintains its presence in the cold retail zone. Joshua Noble designed *The Bracket*, an ankle bracelet/sculpture that gives you a shock when you stray from your wealth bracket. And what looks like a plain mirror by Anna Mlasowsky contains a hidden message activated by breath. The show is all about fields of energy, visible and not. (PUNCH Gallery, Thurs-Sat, free, through Dec 19) **JEN GRAVES**

Continued ►

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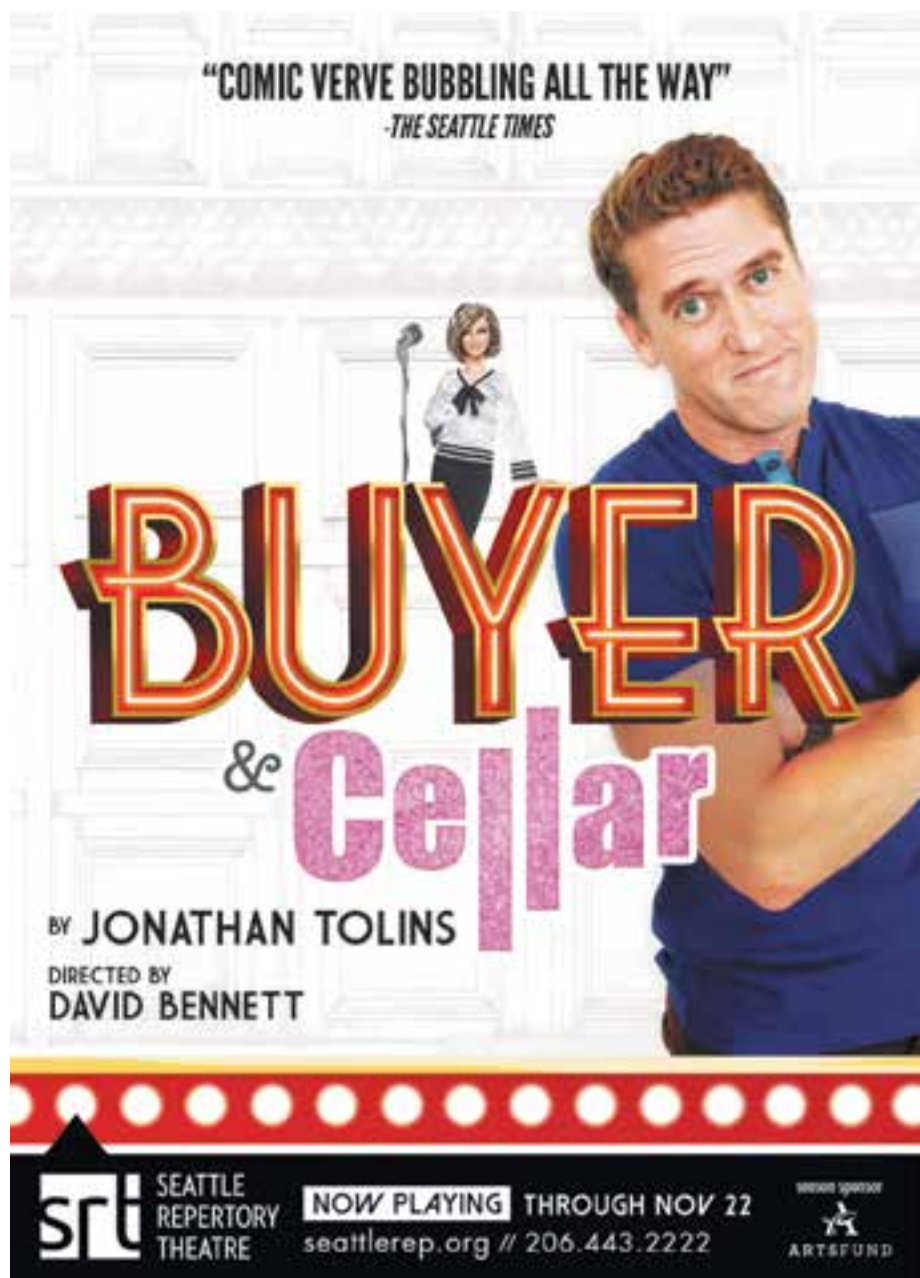
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ART EVENTS

Cary Moon: Future Seattle: A People's Forum: Frye Art Museum, Nov 21-22, 12-4 pm, free
Holiday Art Sale: Pratt Fine Arts Center, Nov 20-29, free
Saturday University: Experiments in Japanese Art & Photos, 1968-79: Asian Art Museum, Sat Nov 21, 9:30-11 am, \$10
Susan Robb: In the Form of a Hummingbird: Frye Art Museum, Thurs Nov 19, 6-6:30 pm, free
Twilight Noodle Slurp: Wing Luke Museum, Fri Nov 20, 4:30 pm, \$26-\$43
Frye Art Museum/ Yesler Community Center Project Opening Reception: Frye Art Museum, Sat Nov 21, 1:30-3 pm, free

MUSEUMS

Art AIDS America: Tacoma Art Museum, Tues-Sun, \$14, through Jan 10
Brenna Youngblood: abstracted realities: Seattle Art Museum, Wed-Sun, \$19.95, through April 17
Camp Fires: The Queer Baroque of Léopold L. Foulem, Paul Mathieu, and Richard Milette: Bellevue Arts Museum, \$12, through Feb 14
Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$14.95, through April 17
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$19.50, through Aug 14
Franz Erhard Walther: The Body Draws: Henry Art Gallery, Wed-Sun, \$10, through March 6
Genius / 21 Century / Seattle: Frye Art Museum, Tues-Sun, free, through Jan 10
The Harmon & Harriet Kelley Collection of African American Art: Works on Paper: Northwest African American Museum, Nov 21-April 17, \$7
Intimate Impressionism from the National Gallery of Art: Seattle Art Museum, Wed-Sun, \$24.95, through Jan 10
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through Jan 3
Pae White: Command-Shift-4: Henry Art Gallery, Wed-Sun, \$10, through Jan 24
Paradox of Place: Contemporary Korean Art: Seattle Asian Art Museum, Wed-Sun, \$9, through March 13
Rebel, Rebel: Seattle Art Museum, Wed-Sun, \$19.95, through Dec 13
Sam Vernon: Olympic Sculpture Park, free, through March 6

GALLERIES

Andrea Geyer: Travels on a Slender Thread: The New Foundation Seattle, Thurs-Sat, free, through Jan 16
Ariana Page Russell: Interior Optics: Platform Gallery, Wed-Sat, free, through Dec 12
Barbara Robertson: Gallery4Culture, Mon-Fri, free, through Nov 30
Barrio Roots: M. Rosetta Hunter Art Gallery, free, through Nov 12
Ben Beres: Horror Vacui: Davidson Galleries, Tues-Sat, free, through Nov 28
Clyde Petersen: Martyr Sauce, Mon-Sat by appointment, free, through Nov 22
Iverson + Kenna: G. Gibson Gallery, Wed-Sat, free, through Nov 28
Jay Steensma: Sisko Gallery, Fri-Sun, free, through Nov 22
Jonathan Wakuda Fischer & Louie Gong: Rebels of the Floating World:

ArtXchange, Tues-Sat, free, through Nov 28
Margot Quan Knight: Made Especially for You By: ArtsWest, Thurs-Sun, free, through Nov 22
Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through Jun 11
MOSQUITO NOISE: Ghost Gallery, Tues-Sun, free, through Dec 6
Nuclear Family: Photographs by Boots Holler: Wall Space @ Utina, by appointment, through Dec 22
Remember to Come Back...: Mariane Ibrahim Gallery, Wed-Sat, free, through Dec 23
Robert Rhee: Winter Wheat: Glass Box Gallery, Wed-Sat, free, through Nov 28
Roger Shimomura: Great American Muse: Greg Kucera Gallery, Tues-Sat, free, through Dec 24
Sondra Perry: INCA, Wed-Sat, free, through Nov 19
TURN: Joe Bar, Tues Nov 24, free
Veit Stratmann: The Seattle Floor: Suyama Space, Mon-Fri, free, through Dec 11

Complete listings at strangerthingstodo.com

FILM

Elevator to the Gallows

DON'T MISS Anyone who enjoys this movie (Louis Malle's first) for its crime plot (which twists and twists) has the brain of a bird and the heart of a horse. *Elevator to the Gallows* is remarkable for one reason alone: the scene that finds Jeanne Moreau walking around Paris at night looking everywhere for her man, who is stuck in an elevator. As she walks and whispers her lover's name, jazz master Miles Davis blows a trumpet solo that translates precisely the sorrows of Moreau's soul. (*Scarecrow Video*, Mon Nov 23, 7 pm, free) **CHARLES MUDEDE**

We also recommend...

Heart of a Dog: SIFF Cinema Uptown, Opens Fri Nov 20
Nightfall: Seattle Art Museum, Thurs Nov 19, 7:30 pm, \$8
The Night Porter: Scarecrow Video, Fri Nov 20, 6:30 pm, free
NT Live: Skylight: SIFF Film Center, Nov 17-18, 6:30 pm, \$20
Pandora's Box: Scarecrow Video, Wed Nov 18, 7 pm, free
The Rocky Horror Picture Show: SIFF Cinema Egyptian, Sat Nov 21, 11:55 pm, \$12
Suspicion: Scarecrow Video, Thurs Nov 19, 7 pm, free
SHRIEK: A Women of Horror Film & Discussion Series: The Babadook: Scarecrow Video, Tues Nov 24, 7 pm, \$5/\$10

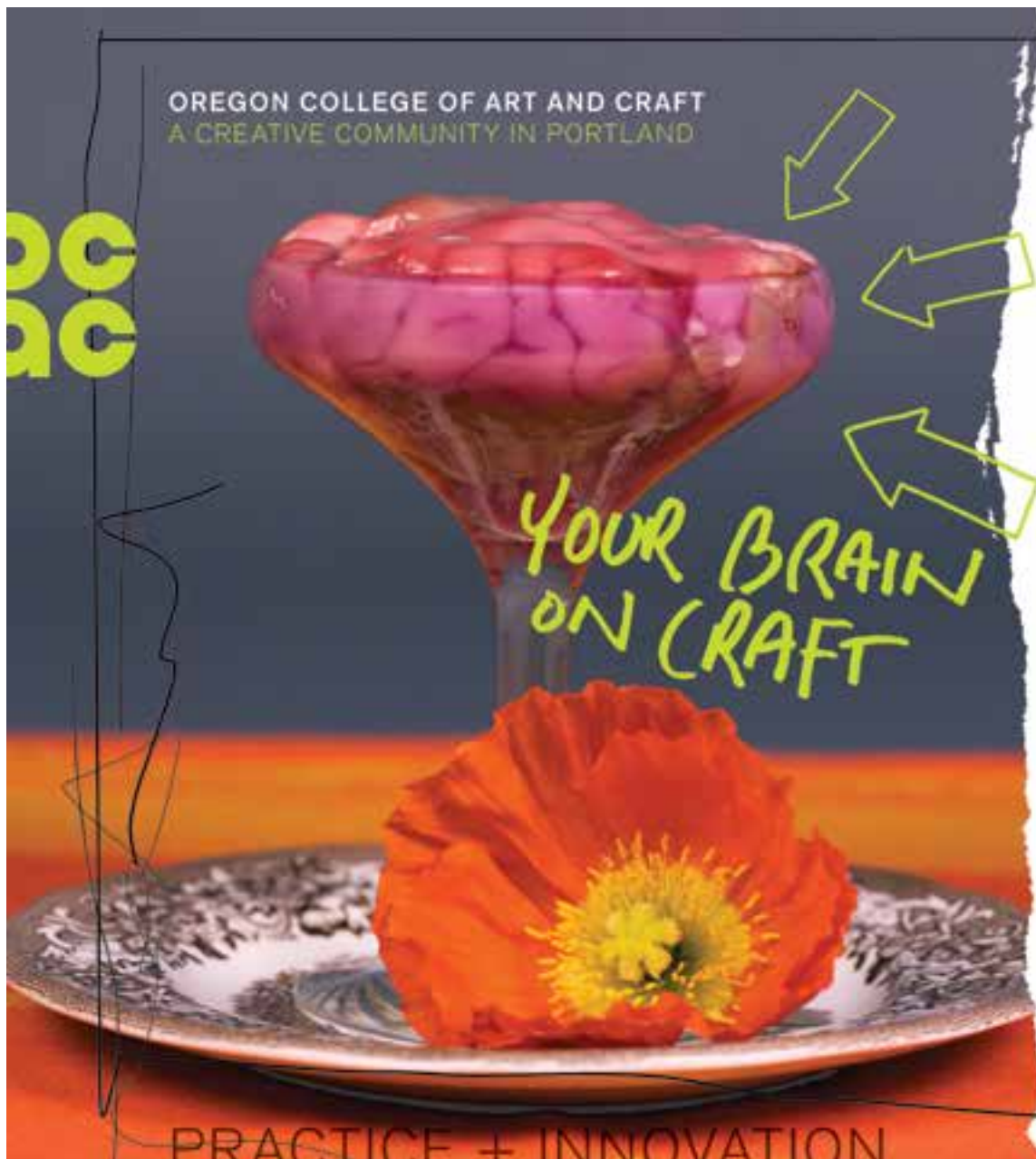
Complete listings at strangerthingstodo.com

READINGS & TALKS

Patti Smith

DON'T MISS The punk-rock queen and author of *Just Kids*, for which she won the National Book Award in 2010, presents her new book, *M Train*. The "M" seems to stand for Manhattan, mental, Michigan, more coffee, memento mori, melancholy, music, Murakami, memoir about living in New York and taking out a mortgage for a coffee shop, and making a living by making art. Throughout the book, Smith winds readers through the last few decades of

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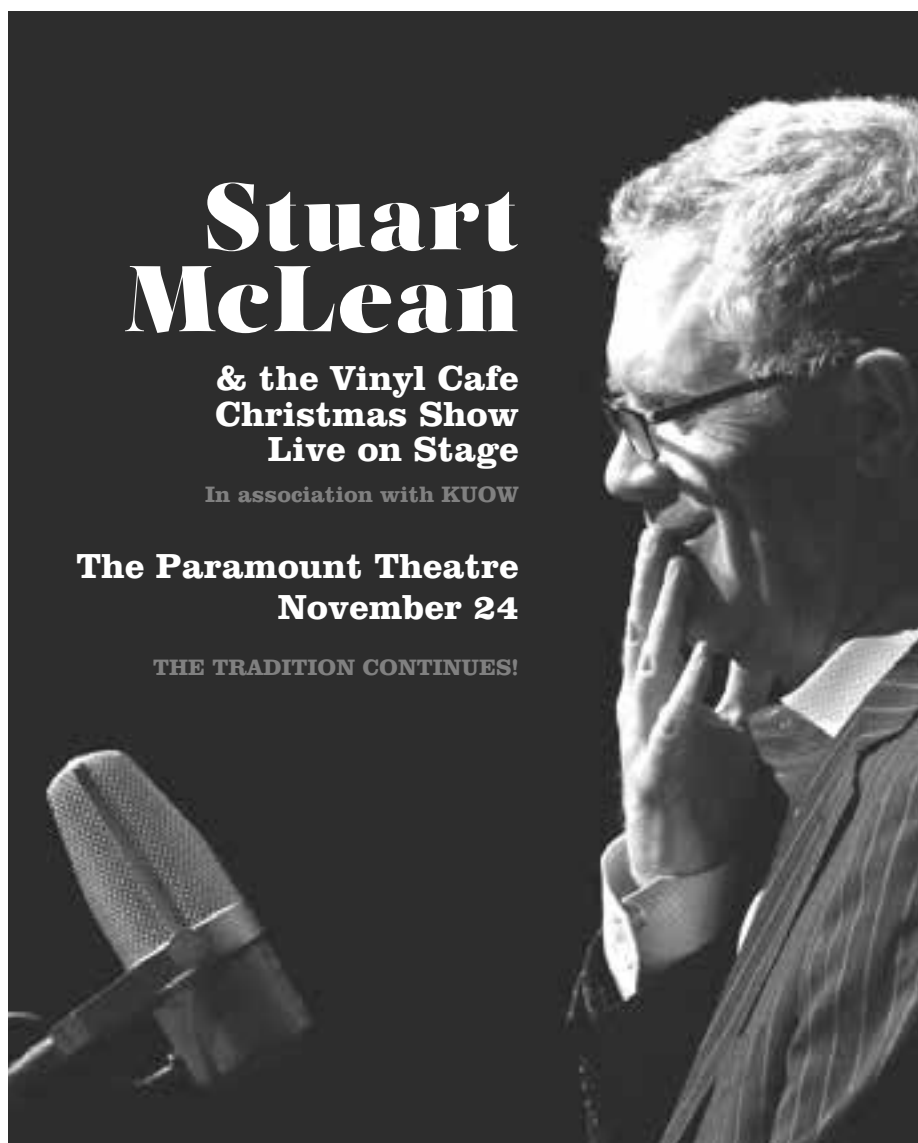
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her personal and professional life, noting inspirations and showing off photos of the journey along the way. Your ticket includes a copy of the book. (*Town Hall*, Sun Nov 22, 7:30 pm, \$30) **RICH SMITH**

We also recommend...

Anthony Doerr: Benaroya Hall, Wed Nov 18, 7:30 pm, \$20

Beacon Bards Poetry Reading Series: The Station, Wed Nov 18, 7 pm, free

Finnegans Wake: Gallery 1412, Sat Nov 21, 8 pm, \$5-\$15 sliding admission

Hugo Literary Series: Leslie Jamison, Roger Reeves, Alexis M. Smith, and Yves: Hugo House, Fri Nov 20, 7:30 pm, \$25
Poetry & Music Salon #4: New City Theater, Nov 20-21, 8 pm, \$15

Seattle StorySLAM: St. Mark's Cathedral, Fri Nov 20, 8 pm, \$8

Complete listings at strangerthingstodo.com

FESTIVALS

Earshot Jazz Festival: Hugh Masekela

DON'T MISS South African trumpeter/flugelhornist/coronetist/vocalist Hugh Masekela may be playing a jazz festival, but his vast catalog encompasses much more, including Afrobeat, funk, soul, disco, and mbaqanga, a rootsy South African strain of big-band jazz. He's had brushes with rock royalty, too, appearing on records by the Byrds and Paul Simon. At 76, Masekela

appears to be in fine form. Come for the utterly joyous late-1960s hits "Up, Up and Away" and "Grazing in the Grass," stay for the deep spiritual cuts like "Unhlanhia" and pointed political commentary of "Stimela (Coal Train)" and the free Nelson Mandela anthem "Bring Him Back Home." (*Triple Door Theater*, Wed Nov 18, 7:30 pm, \$30 adv/\$35 DOS, all ages) **DAVE SEGAL**

We also recommend...

Earshot Jazz Festival: Various locations, through Nov 18

Complete listings at strangerthingstodo.com

FOOD & DRINK

Studio Supper with Rachel Yang

DON'T MISS Studio Suppers at On the Boards are Seattle civic treasures that manage to turn the dinner-and-a-show formula into something truly exciting. Before the opening performance of one of OtB's provocative shows, you join 50 other people at a communal table for a family-style meal prepared by a local chef. There's lots of wine and, because diners get to pay on a sliding scale (\$25-\$100), you'll actually have interesting conversations with a diverse mix of people. Tonight, chef Rachel Yang (Joule), whose Korean-influenced food is some of the most creative and boldly flavored stuff in town, cooks dinner for you before you watch Findlay/Sandsmark's *biograph*, last year was *pretty/sh*tty*, a show by a Norwegian company that melds theater, dance, and live

music. (*On the Boards*, Thurs Nov 19, 6 pm, \$25-\$100) **ANGELA GARBES**

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon Nov 23, 5 pm

Caviar Tasting: Seattle Caviar Company, \$25, Thurs Nov 19, 5-7 pm

Free Wine on 15th: European Vine Selections, Sat Nov 21, 3-6 pm, free

Free Wine Tasting at Champion Wine Cellars: Champion Wine Cellars, Sat Nov 21, 12-5 pm, free

Free Wine Tasting at DeLaurenti: DeLaurenti, Sat Nov 21, 2-4 pm, free

Free Wine Tasting at Esquin Wine Merchants: Esquin Wine Merchants, Thurs Nov 19 from 5-6:30 pm, Sat Nov 21 from 2-5 pm, free

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri Nov 20, 5-10:30 pm

Guest Chef Night: Bill Ranniger: Fare-Start, Thurs Nov 19, 5:30-8 pm, \$29.95

Onibaba Ramen Pop-up: Miyabi 45th, Wed Nov 18, 11:30 am-2 pm

Paella Night: Terra Plata, Mon Nov 23, 5 pm, \$15

Seattle's "Best Damn Happy Hour": Seattle Center Armory, Thurs Nov 19, 5-8 pm, no cover

Sunday Pig Roast: Bell + Whete, Sun Nov 22, 5 pm, \$24

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed Nov 18, 4 pm-2 am

Twilight Noodle Slurp: Wing Luke Museum, Fri Nov 20, 4:30 pm, \$26-\$43

Tiki Night: Rumba, Wed Nov 18

Wii Wednesdays: Sake Nomi, Wed Nov 18, 6 pm, free

Complete listings at strangerthingstodo.com

QUEER

Area 2181

DON'T MISS Who knows what twisted passions lurk in the dark recesses of the human heart? Kirk Calvo, that's who—he's the creator of Area 2181, a "twisted cruising party" that somehow manages to amplify the Eagle's sleaze to festering heights. Raunch, perversion, and strange smells are on the menu, so prepare yourself to grope and be groped. Last time I went, I saw a man sealed in a rubber cocoon and then pawed at by a seething mass of nearly naked strangers in a scene that was like Tom of Finland meeting Hieronymus Bosch. I can personally guarantee that you will come away from this party with stories—and not the kind you share with coworkers. (*The Eagle*, Sat Nov 21, 9 pm, 21+) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues Nov 24, 8 pm, free, 21+

Beefcake: Pony, Fri Nov 20, 21+

DJ Night: Cuff, Nov 20-21, 10 pm, free, 21+

I Hate Karaoke: Pony, Tues Nov 24, 9 pm, free, 21+

Mimosas with Mama: Narwhal, Sun Nov 22, 1 pm, \$15-\$25, 21+

Robbie Turner's Playground: R Place, Wed Nov 18, free, 21+

Transgender Day of Remembrance: Seattle City Hall, Fri Nov 20, 7 pm, free

Wildrose Karaoke: Wildrose, Wed Nov 18, free, 21+

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Camp Fires: The Queer Baroque of Léopold L. Foulem, Paul Mathieu and Richard Milette is organized by the Gardiner Museum, Toronto and curated by Robin Metcalfe. This project is supported by the Museum Assistance Program at Canadian Heritage. The local presentation of this exhibition is curated by Stefano Catalani and sponsored by Scott Erickson.

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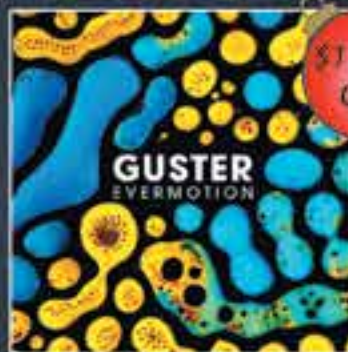
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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Chance the Rapper

Thurs Nov 19 at Paramount Theatre



SETH BOGART SHOW, PHOTO BY SUZY POLING

WEDNESDAY 11/18

Modern Baseball, PUP, Jeff Rosenstock, Tiny Moving Parts

(Neumos, all ages) Philadelphia's Modern Baseball create exactly the kind of wordy broken-heart-on-sleeve emotional punk that I can't help but fall for. The lyrics are the stuff of AIM away messages—self-sabotage and heartache and existential boredom, with singer Brendan Lukens's Weakerthans-core voice crooning lines like "Why does everything collapse even when it's glued together?" and "My eyes burning holes in your old pictures" while angsty-but-triumphant guitar lines soar. You can criticize this band as whiny or navel-gazing, but there's something special about its specific introspection that feels genuine as Lukens sweetly longs to watch *Planet Earth* and brainstorm tattoos with a love interest. Canadian punks PUP (which stands for Pathetic Use of Potential) and ska-punk veteran Jeff Rosenstock (formerly of the Arrogant Sons of Bitches and Bomb the Music Industry!) will round out the bill, creating the perfect

lineup to feel some feelings in the pit.

ROBIN EDWARDS

Elephant Stone, Black Nite Crash, Dirty Sidewalks

(Lo-Fi) Elephant Stone catalyst Rishi Dhir is a silky-voiced psych-rock classicist, a studious disciple of the mellow, fluid end of the genre's spectrum, circa 1967 to 1969. His band's self-titled 2013 album wears its Byrds and *Revolver*/Sgt. Pepper's-era Beatles worship prominently, with "A Silent Moment" exemplifying the latter with its "Rain" meets "Within You Without You" moves. "The Sea of Your Mind" reveals the group at their most expansive and outré; one wishes they went to that extreme more often. If you're a sucker for sitars and tablas (and why wouldn't you be?), you should enjoy Elephant Stone's tasteful use of them. Their latest full-length, *The Three Poisons*, follows the path Tame Impala have taken, in that it's slicker and more dance-oriented than earlier releases (no Kula Shaker). Depending on your disposition, it'll seem like either a logical progression or a misstep. **DAVE SEGAL**

Misfits, She Demons, Avoid the Void, Beneath the Spinlight, Says the Snake

(Showbox Sodo, all ages) Before you bash them for being a shell of their former selves, give horror-punk icons Misfits some credit. For a group that features one original member—the still devil-locked heart and soul of the Fiend club himself, Jerry Only—the band (or, should I say, brand) has managed to maintain a following of die-hards always eager to hear the hits and pick up a crimson ghost shirt or two. Sure, Misfits might not be in peak form—no Doyle, no Danzig—but how about this: Go into the show pretending they're a well-oiled cover band, and I guarantee you'll have a solid night of sing-alongs. **KEVIN DIERS**

THURSDAY 11/19

Chance the Rapper, Dram, Towkio, Metro Boomin

(Paramount, all ages) Fuck objectivity: Chance the Rapper is the dopest rapper out at the moment. To run down the

22-year-old's impressive list of accomplishments: 2013's *Acid Rap* was a brilliant and bittersweet reflection on hallucinogens, lost loves, and hugs from grandma. This year's *Surf*, a collaboration with Donnie Trumpet & the Social Experiment, was a stunning, jazz-inflected gem. He's been cosigned by everybody from Kanye to Lil B, and his new song "Angels" is a flower-child blast of Chicago-loving gospel and juke. The amount of creativity and verbal invention in one of Chance's tracks puts the majority of the rap game to shame. The beats are meticulously produced collages of R&B, trap, and electronica, and he rhymes in brilliantly detailed, memoir-ish vignettes of growing up young, gifted, and sensitive. Seeing him live will revitalize your belief in the power of hip-hop, no joke. **KYLE FLECK**

Blitzen Trapper, Phoebe Bridgers

(Neptune, all ages) Once attractive young people figured out that you can sing in a textured whisper over rudimentarily finger-picked acoustic guitar figures and be

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THINGS TO DO MUSIC

called “folk music,” the world had already died a few thousand deaths, so what was one more, really? Though that trend has continued to prevail over a couple of generations’ worth of social-media platforms at least, every once in a while, someone comes along and makes having tolerated all those boring, vacuous singers worth the hassle. I wouldn’t presume to know where the young Californian Phoebe Bridgers comes by the worldly sounding combination of melancholy and wit in her songs, but I do know that in a crowded field of boring, soulless masqueraders, her music rings with depth and mystery. **SEAN NELSON**

FRIDAY 11/20

Yo La Tengo

(Neptune, all ages) In a world filled with uncertainty, it’s comforting to know that there are still a few constants on which one can rely, like Hoboken’s Yo La Tengo. Since the 1980s, most of their indie-rock peers have broken up, sold out, or hit the oldies circuit, but Ira Kaplan, Georgia Hubley, and James McNew have stayed true to their understated aesthetic (for this tour, they’re joined by original guitarist Dave Schramm). They never signed to a major label or released a bad album. That includes this year’s *Stuff Like That There*, a low-key successor to 1990’s *Fakebook*, on which Yo La Tengo put their honeyed stamp on reflective originals and covers ranging from Hank Williams’s mournful “I’m So Lonesome I Could Cry” to the Cure’s blissful “Friday I’m in Love.” **KATHY FENNESSY**

Grouch & Eligh, Chali 2na, the Reminders

(Crocodile, all ages) The career trajectory of a middle-aged rapper is more often than not a rocky terrain, but Living Legends Grouch and Eligh seem to have mastered the arc, touring a few times a year to play packed shows to crowds of devotees. “Back-packer rap” has long passed its peak in the years since the Legends formed, but Grouch and Eligh’s smart, fleet, and independent-minded hiphop has managed to maintain a sizable fan base throughout their extensive shelf life, even after (or maybe because of) some of the overtly radio-baiting material on 2014’s *The Tortoise and the Crow*. Opening things up will be Chali 2na, the baritone backbone of golden age-reviving Jurassic 5, and Coloradan hiphop duo the Reminders. **KYLE FLECK**

Simon Shackleton

(Kremwerk) As a member of Lunatic Calm, Simon Shackleton played a crucial role in helping “electronica” make a medium-sized ripple in the US music industry in the 1990s. (He also played in Headless Chickens with a pre-Radiohead Thom Yorke, if that matters to you.) Lunatic Calm’s productions hit with Prodigy- and NIN-like bombast, fusing vocal-centric tracks with loads of distorted synth textures and skyscraper-leveling beats. Shackleton also has had a prolific solo career under aliases like Elite Force, pHrack R, and Futurecore where he pushed a weirder, rougher style of underground dance music. Shackleton has most recently been DJing a heady strain of techno on the global circuit, inspiring more sane hysteria than lunatic calm. **DAVE SEGAL**

Sleep Capsule, the Tom Price Desert Classic, Acid Teeth

(Lo-Fi) “Rock ‘n’ roll is an old man’s game,” according to Robyn Hitchcock, who would know. Whether or not that adage ends up being true, there’s no disputing the power that confident veterans can bring to the familiar, supposedly moribund form. Powered by former representatives of the U-Men, Gas Huffer, and Monkeywrench (among others), the Tom Price Desert Classic provide an effortless master class in the kind of loud, hard rock music that used to ooze out of Seattle’s pores like vodka sweat. They’re better than any 10 guitar bands I can think of, combined. **SEAN NELSON**

Youth Lagoon, Taylor McFerrin

(Neumos) Summer is over. Everything is dark. Everyone you know is suddenly grumpy, introverted, and a huge bummer. Well, congratulations, Youth Lagoon is going to make it worse. Or better? Did you want to cry? Great, then he’ll make it better. His third full-length, *Savage Hills Ballroom*, carries the weight of Atlas’s globe in a whisper as light as a sigh. It is stridently honest, heartbreaking, dramatic, and will bring you waaayyy down while holding you very, very close. Opening the show will be Taylor McFerrin, whose time as a producer has led to tracks that wobble like a Jenga tower with gorgeous elements but never topple. **KATHLEEN TARRANT**

Pony Time, the Gallow Swings, the Specks

(Funhouse) By now I reckon y’all know, and are obsessed with, Pony Time. Like, fuck all the “grunge” and Amazon bullshit, ‘cause at this point, Pony Time’s fuzz-soaked yet stripped-naked rock and roll SHOULD be

what Seattle is known for. M’kay?! Oh, by the way, I noticed singer Luke Beetham has been growing his hair out; I hope he knows it’s getting pretty good in the back! Anyway, also playing tonight are Gallows Swings, which also happens to be a bit of a swingin’ garage band. Um, “swingin’” kinda like how the Dicks could toss in some triplets with their quarter notes. As for the Specks, well, they’re mostly famous for being Burien’s finest exports of primal, if not ruthless, rock and roll. They’re like the Dwarves, but without so much blood, guts, and pussy. Or cocaine (allegedly!). **MIKE NIPPER**

SATURDAY 11/21

Low, Andy Shauf

(Crocodile, all ages) Low have always been the core of the slowcore bands, with their minimal arrangements belying more complexity than most three-minute guitar solos. Their most recent release, *Ones and Sixes*, is a return to that same combination of subtle arrangements mixed with kinetic, restless energy that has made the Minnesota group so long-lived. Andy Shauf, a gentle Canadian soul with sweet meandering narrative tunes, will open the show, playing off his new record, *The Bearer of Bad News*. **KATHLEEN TARRANT**

Corrosion of Conformity, Brant Bjork, Saviours, Mothership

(Neumos) What a brutal lineup. Mothership provide the headbangin’-est of headbanger-y, then Saviours will surely will get the pit started with their NWOBHM-flavored thrash (while wearing athletic knee socks and white Reeboks), only to have Brant Bjork’s post-Kyuss, heshier-style prog riffing hypnotize the pit back in to a heads-down

Continued ►

Lo-Fi

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THINGS TO DO MUSIC

reverence for heaviness, with the final hesh-er clobberin' provided by the long-running, long-haired heavies, Corrosion of Conformity. I grew up in Raleigh, COC's hometown, and it turns out that fucking 26 years ago I was at the Chapel Hill show where the Pepper-fronted COC lineup debuted. With Pepper's return, I bet we'll be hearing a bit of a return to COC's '90s era—but with Mike Dean on bass, it promises to be the fucking best. **MIKE NIPPER**

Strange Wilds, Sashay, Private Room, Smiling

(Highline) Sometimes a young band will open their debut album with a monstrously great song that dwarfs everything else on it. Take, for example, Olympia trio Strange Wilds' *Subjective Concepts*. "Pronoia" is such a rager in that exhilarating *Bleach*-era Nirvana way, it makes what follows seem a bit anticlimactic. Nonetheless, *Subjective Concepts* rocks in that hard and angsty way that will make every mofo who bought a Sub Pop LOSER T-shirt in the 1990s feel like a winner. Singer/guitarist Steven strives to channel Cobain's seething tunefulness and lull-and-explode songwriting dynamics, and does an admirable job of it. Strange Wilds' songs are wound tight as hell, but also seem like they could whirl out of control at any second. In that tension lays the band's power. Steven's not as gifted as Kurt (few are), but he and Strange Wilds have made a strong first stride in what could be a compelling career. **DAVE SEGAL**

Dræmhouse, Black Whales, Bod, Versing

(Redwood) The Redwood is a fine, homey Capitol Hill bar that's slated to close soon, so this 10th anniversary party will likely be tempered with sadness. What isn't sad is the lineup, which is the first official one organized by Way & Co. Presents. Dræmhouse, the newish band of former songwriter/guitarist of psych-blues brooders Rose Windows, Chris Cheveyo, rock in a slightly more laidback manner than RW, judging from what little music by them I've heard. Whatever the case, trust Cheveyo and his band to create emotionally complex, melodic sweetness. Seattle indie-rock Versing played a gig at Cairo this year that reminded me of Some Velvet Sidewalk, Velvet Underground, and Velvet Monkeys. They're disciplined songwriters and players who hit that sweet spot of smart, literate indie rock with understated swagger. Black Whales are reliable purveyors of rustic rock that occasionally tips a Crocodile Dundee hat toward psychedelia. **DAVE SEGAL**

SUNDAY 11/22

Low Tones

(Royal Room) Acid-jazz revivalists Low Tones have been plying their improvisatory, funky trade for some time now, usually at the Royal Room, where guitarist Tristan Gianola pulls double duty as booker. It's a fantastically non-zeitgeisty sound, filled with over-the-top solos, unrepentantly "party-starting" raps, and more Rhodes than any man can walk down. The band is filled out by a rotating cast of top-tier local talent, and can include anyone from

MC Spekulation to Genius Award-winning bassist Evan Flory-Barnes, for a night of up-rocking grooves that artfully tread the line between classy and corny (but usually fall on the former). **KYLE FLECK**

The Fall of Troy, Kylesa, Powwers

(Crocodile, all ages) By far the biggest band to make it out of Mukilteo, post-hardcore spaz-rockers the Fall of Troy shocked longtime fans two years ago when they announced a three-night reunion in Austin, Texas—their first time playing together as a band since their breakup in 2009. What followed was a half handful of gigs, and earlier this year, news that they were working on a new album. Though not as commercially accessible as the Fall of Troy, Georgia-based openers Kylesa lately have broken the confines of the crust and sludge scene to make some of the hardest-riffing left-brained metal around today. **KEVIN DIERS**

MONDAY 11/23

Public Image Ltd

(Showbox, all ages) Who could have predicted when Johnny Rotten bleated onto the British scene in the late 1970s with the Sex Pistols that he'd end up fronting a dub-influenced, droning, jam-oriented post-punk outfit, still touring 37 years later? The man born John Lydon could have predicted it, perhaps, as he's never been shy with his love of reggae and always had the outsize ambition in the otherwise live-fast-and-die bunch of rapsallions who made up the Pistols. On their second post-reunion LP, *What the World Needs Now*, PiL maintain their sound and fury, belting out a collection of tracks

as irascible and irritated as Lydon's best. As he snarls on album closer "Shoom": "What the world needs now is another fuck-off."

KYLE FLECK

TUESDAY 11/24

Oneohtrix Point Never, James Ferraro

(Neumos, all ages) Daniel Lopatin (Oneohtrix Point Never) and James Ferraro first appeared together on ambient super-session *FRKWYS Vol. 7* with David Borden and Laurel Halo, and they make for an intriguing bill. Both producers are masters of conflating kitsch with sublimity. Ferraro is a prolific, shape-shifting musician who's gone from the sculpted noise of Skaters and nightmare chillwave of Lamborghini Crystal to a solo career in which enigmatic transformations abound. He's ranged from Popol Vuh-like sacred-space musik to warped abstract surrealism to open-sky guitar-and-synth hypnagogia to ironic '80s TV-movie themes to, more recently, pallid, nocturnal R&B (*NYC, Hell 3:00 AM*) and disturbingly anodyne pop that doubles as meta-commentary on ephemeral internet culture and sound palettes (*Far Side Virtual*). On the new *Skid Row*, Ferraro's still angling to subvert suave R&B loverman tropes; he sneaks pointed social commentary about racism and police brutality (broadcast news reportage and Rodney King figure prominently) into tracks meant to get listeners libidinous, and that's radical. Oneohtrix Point Never has a new album, too: *Garden of Delete*. It's his most varied, crazed, and accessible record to date—a chaotic pile-up of paradoxes and odd juxtapositions from one of electronic music's most perverse, profound minds. **DAVE SEGAL**

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Sun November 15
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GUY BLAKESLEE, SCARVES
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UP & COMING
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DJ PRESSHA

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plus Alice Drinks The Kool-Aid, The High Council

11.20 Friday (Funk)
PIMPS OF JOYTIME
Con Brio, Home Sweet Home

11.21 Saturday (Bluegrass/Americana)
HOT BUTTERED RUM
POOR MAN'S WHISKEY
play Paul Simon's "Graceland"

11.22 Sunday (Reggae)
THROUGH THE ROOTS MAOLI
with Da Beckoning Band

11.25 Wednesday (Jazz/Rock/Funk)
"Annual Give Thanks For The Funk"
TUATARA
LIVING DAYLIGHTS

11.27 Friday (Reggae)
MYKAL ROSE
Clinton Fearon (Solo Acoustic), Dub Lounge International

11.28 Saturday (Dance Party)
THE PRINCE & MICHAEL EXPERIENCE
w/ Dj Dave Paul

12.3 Thursday (Experimental / Jazz)
ARISAWKADORIA

12.2 HEATWARMER
12.4 SHOOK TWINS
12.5 ALO WITH SCOTT LAW
12.6 DIEGO'S UMBRELLA
12.9 BRASS MONKEYS
12.10 JOSH HEINRICH
12.11 DELLA MAE
12.12 BLUETECH / LUSINE
12.13 BUN B
12.17 LIL DEBBIE
12.18 FIVE ALARM FUNK
12.19 CLINTON FEARON & THE BOOGIE BROWN BAND
12.22 OBIE TRICE
12.23 KNOWMADS
12.26 TRL
12.30 RANDOM RAB
12.31 NITE WAVE
1.8 DA BECKONING / LONGSTRIDE
1.9 THE JUAN MACLEAN (DJ SET)
1.15 SOPHISTAFUNK
1.16 MARTYPARTY
1.21 SHIGETO
1.23 ANDY COE BAND WITH TIM BLUHM (MOTHER HIPS)
1.30 KUNG FU
1.31 ROB GARZA (OF THIEVERY CORPORATION)
2.18 HAPPY ORCHESTRA/ INDUSTRIAL REVELATION
2.26 DEADPHISH ORCHESTRA
2.28 BEACON

11/21

KARL DENSON'S TINY UNIVERSE + NICKI BLUM AND THE GRAMBLERS

9:00 PM

11/23

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9:00 PM

11/24

MINUS THE BEAR

PERFORMING *MENOS EL OSO* with MURDER BY DEATH + AERO FLYNN

8:00 PM

12/12

THE ENGLISH BEAT

8:30 PM

12/18

BILLY ZOOM'S XMAS MIRACLE

X

with MIKE WATT AND THE SECONDMEN

9:00 PM

1/9

FOREVERLAND

AN ELECTRIFYING 14-PIECE TRIBUTE TO MICHAEL JACKSON

9:00 PM

1/14

BIG HEAD TODD AND THE MONSTERS

with MIKE DOUGHTY

7:30 PM

2/13

GRACE POTTER

8:00 PM

SHOWBOX SODO

1700 FIRST AVENUE SOUTH

11/24

RAC LIVE + BIG DATA

with KARL KING + FILIOUS

8:00 PM

12/2

DOM KENNEDY

with CASEY VEGGIES + JAY 305 + DAVE B

1:00 PM

12/3

TRAVIS SCOTT

with SKEPTA

1:00 PM

12/15

SCOTT BRADLEE'S POSTMODERN JUKEBOX

8:00 PM

2/20

SHOWBOX AND USC EVENTS PRESENT

BORGEOUS + MORGAN PAGE

with DELORA

9:00 PM

3/30

UNDEROATH

7:00 PM

11/19

NIKKI LANE

with CLEAR PLASTIC MASKS

8:00 PM

1/7

SHOWBOX AND REIGNCITY PRESENT

G-EAZY

with A\$AP FERG + MARC E BASSY + NEF THE PHAROAH

7:30 PM

NEUMOS

COMING UP NEXT

FRIDAY 11/20

YOUTH LAGOON

TAYLOR MCFERRIN

SATURDAY 11/21

CORROSION OF CONFORMITY

BRANT BJORK + SAVIOURS + MOTHERSHIP

WEDNESDAY 11/25

THUNDERPUSSY

NIGHTMARE FORTRESS + DRAEMHOUSE + BOD

TUESDAY 12/8

HEALTH

PICTUREPLANE

WEDNESDAY 12/9

TAYLOR SWIFT VS. RYAN ADAMS COVER NIGHT

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THURSDAY 12/10

PHUTUREPRIMITIVE

BASS PHYSICS

SUNDAY 12/13

TACOCAT + SALLIE FORD

THURSDAY 12/17

BLACK BREATH

SKELATOR + SAYONARA + CONVICTION

JUST ANNOUNCED! SUNDAY 12/27

HOT CHIP

(DJ SET)

BARBOZA

COMING UP NEXT

WEDNESDAY 11/18

BORN RUFFIANS

YOUNG RIVAL

FRIDAY 11/20

MURDER VIBES

LAZER KITTY + NODDY

SATURDAY 11/21

MOVITS!

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SUN DECEMBER 6TH

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TUE DECEMBER 8TH

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FRI DECEMBER 11TH

SAVING ROEL

SAT JANUARY 16TH

STEPHEN PEARCY

FRI JANUARY 29TH

UP & COMING

11/18 TAYLOR CARNIFF 11/19 SISYPHEAN 11/27 ROCKIN STOCKIN 12/9 ELECTRIC 12/12 JINGLE BOMB 12/18 TUNDRA 12/31 BOLLY WOOD 1/31 WARBRINGER 2/19 FLESHGOD APOCALYPSE / CARACH ANGRIN / ABIGAIL WILLIAMS 3/18 THE ULTIMATE GUITAR EXPERIENCE" FEATURING LEGENDARY SCORPIONS GUITARIST ULI JON ROTH & MORE!

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THINGS TO DO MUSIC

All the Shows Happening This Week

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★ = Recommended Ⓐ = All Ages

WED 11/18

LIVE MUSIC

88 KEYS Musicians' Jam: Jens Gunnoe, guests, 8 pm, free
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
BARBOZA Born Ruffians, Young Rival, 8 pm, \$12
BUCKLEY'S IN BELLTOWN Live Music: Guests, 8 pm
CAPITOL CIDER John Paynich & Brooke Lizotte, 8 pm
CHOP SUEY Tesseract, the Contortionist, Erra, Skyharbor, 7 pm, \$17.50/\$20
CROCODILE BORNs, Avid Dancer, 8 pm, \$12
DARRELL'S TAVERN Open Mic: Guests, 9 pm, free
EL CORAZON The Acacia Strain, Counterparts, Glass Cloud, Fit For An Autopsy, Kublai Khan, 7 pm, \$16/\$18
FIX COFFEEHOUSE Open Mic: Guests, 7 pm, free
HIGH DIVE D.O.G.S., Bleed the Stone, Jericho Hill, 8 pm, \$6
HIGHLINE MGLA, Unearthly Trance, Buried at Sea, Sempiternal Dusk, Weregat, Samothrace, 8 pm, \$16/\$18
HIGHWAY 99 Big Road Blues, 8 pm, \$7
J&M CAFE The Lonnie Williams Band, 8 pm, free
JAZZ ALLEY Leo Kottke Kells Liam Gallagher
★ LO-FI Elephant Stone, Black Nite Crash, Dirty Sidewalks, 8 pm, \$8
NECTAR White Glove Service, the Mystic Arrows, Valley Green, 8 pm, \$7
★ NEUMOS Modern Baseball, PUP, Jeff Rosenstock, Tiny Moving Parts, 6 pm, \$15
OHANA Live Island Music PARAGON Two Buck Chuck, 8 pm, free
RENDEZVOUS Onward Etc., Brian Marquis, James Anaya, 9:30 pm, \$10
★ SHOWBOX SODO The Misfits, She Demons, Avoid the Void, Beneath the Spinlight, Says the Snake
SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free
SOUND CHECK BAR & GRILL Open Mic: Guests, 8 pm
SUBSTATION Psychedelephant, Dead Language, Rory O.K. And The Worst Band Ever, 8 pm
SUNSET TAVERN Kate Boy, 8 pm, \$14
TRACTOR TAVERN Yuna, 9 pm, \$20

VERA PROJECT Milo, Safari AI, 8:30 pm, \$10
WASHINGTON CENTER FOR THE PERFORMING ARTS Casa Patas: Flamenco Vibrations: 7 pm, \$8-\$32
JAZZ
BRECHEMIN AUDITORIUM Jazz Innovations
CONOR BYRNE Happy 4Tet
EGAN'S JAM HOUSE Chaz Lipp Groove Tripp, 9 pm, \$8
★ MAXWELL'S Kareem Kandi, 8 pm
THE ROYAL ROOM Miles Smiles: Ahmad Jamal, Joe Zawinul, 8 pm, \$8-\$12; Birch Pereira & the Gin Joints, 10 pm, suggested donation \$5-\$15
SARAJEVO LOUNGE Gypsy Jazz Music: 8 pm
★ THE TRIPLE DOOR THEATER Hugh Masekela
TULA'S Greta Matassa, guests, 7 pm, \$10
VITO'S RESTAURANT & LOUNGE Brad Gibson Presents: Guests, 9 pm, free
DJ
BALTIMORE BOLLOCKS: Guests
CONOR BYRNE Rainier Soul Sounds: 9 pm, free
CONTOUR NuDe

Wednesdays: Guests, 9 pm, free
FOUNDATION Thugli, 10 pm, \$8.21
HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.
NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit
Q NIGHTCLUB Kastle, Korma, Nofux Gibbons, Altesse, 10 pm, \$10
STUDIO SEVEN Electric Wednesday: Guests
CLASSICAL
CHAPEL PERFORMANCE SPACE 17 x 3: Guests, 8 pm, suggested donation \$5-\$15
ICICLE CREEK CENTER FOR THE ARTS Madama Butterfly: \$12-\$24
UNIVERSITY CHRISTIAN CHURCH Listen to the Girls!: Northwest Girlchoir, 7 pm, \$10/\$20

THURS 11/19

LIVE MUSIC

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
BARBOZA Kate Davis, 8 pm, \$10
BLUE MOON TAVERN Fatal Butterfly, Intrinsic Factor, guests, 9 pm

DRUNK OF THE WEEK



KELLY O

THIS COLUMN IS DEDICATED TO...

Rainier beer, vodka sodas, hand tattoos, butt tattoos, leggings, stirrup pants, friends who pull your stirrup pants down when a photographer is around, Shannon, Coujo, warm sweaters, free witches, brown couches, every single band that played 'Mo-Wave 2015, and the moon. Additionally, this column is dedicated to the woman who exited the Friday night screening of the HUMP! film festival without wearing any pants. To one and all, please keep getting your freak on. **KELLY O**

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BASSIC SAT 11/21
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THUR 11/19	STIMMHALT & FRIENDS	HYANSYNTH / EUGENE FAUNTLEROY / KINJO
FRI 11/20	SIMON SHACKLETON	PRIMARY RESIDENTS: SEAN MAJORS / FOODFOL / IAN POWERS
SAT 11/21	BASSIC ALLNITE BASSMUSIC	GENE LEE / TOM KHA SOUP / CASH BANDICOOT / NOELLE REIFEL
WED 11/25	RESEARCH FT. HODGE (UK)	THANKSGIVING WARMER / HOMEMADE WEAPONS / FUGAL / DJ ZAO
FRI 11/27	SQUALL: NOISE HAPPY HOUR	PERPETUAL RITUAL / WITCH / ACHE / DJ MAIRE
FRI 11/27	SIN: ANGELS & DEMONS	\$100 CASH PRIZE / MIDNIGHT CIRCUIT / DJ SHANE / DJ EYKTA
SAT 11/28	KINGS: DRAG SHOW	AMATEUR DRAG KING COMPETITION / \$500 GRAND PRIZE
SAT 11/28	KISS OFF 1 YR ANNIVERSARY	JULIA PLANETDISCO / LA KENDALL / TOYA B
FRI 12/4	OPULENT TEMPLE	NAUGHTY OR NICE ANNUAL HOLIDAY BASH

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CASPAR BABYPANTS

NEXT WEEK! SAT NOVEMBER 28 | EVENING SHOW
TBTL'S 2000th EPISODE
with **LUKE BURBANK**

DECEMBER 1
40TH ANNIVERSARY OF ONE SIZE FITS ALL
ZAPPA PLAYS ZAPPA

FRI DECEMBER 4
DECEMBERFEST 2015
THE DUSTY 45s
GRACE LOVE & THE TRUE LOVES
COUNTRY LIPS

SAT DECEMBER 5
JAKE & AMIR
"IF I WERE YOU" LIVE PODCAST

SAT DECEMBER 12
THE MOTET
with **EUFORQUESTRA**

DECEMBER 13
BILLY GIBBONS & THE BFG'S
with **TYLER BRYANT & THE SHAKEDOWN**

FRI DECEMBER 18
NICK LOWE'S QUALITY HOLIDAY REVUE
NICK LOWE & LOS STRAITJACKETS
with **CACTUS BLOSSOMS**

DECEMBER 30 | SOLD OUT!
THE RETURN OF
DIGABLE PLANETS
DECEMBER 31
NEW YEAR'S EVE WITH
SHABAZZ PALACES

SAT JANUARY 9
THE FIGHTER & THE KID LIVE
with **BRENDAN SCHAUB & BRYAN CALLEN**

SAT JANUARY 16
DOUG LOVES MOVIES
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JANUARY 21
TY SEGALL & THE MUGGERS
with **CFM**

SAT JANUARY 23
CRAIG GASS

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FRI JANUARY 29
UNKNOWN MORTAL ORCHESTRA
with **LOWER DENS** and **HIBOU**

SAT JANUARY 30
JESSE COOK

FEBRUARY 3
MIKE GORDON

FRI FEBRUARY 5
DR. DOG
with **HOP ALONG**

SAT FEBRUARY 6
SUPER FURRY ANIMALS

FEBRUARY 9
JACK & JACK
with **DAYA**

MARCH 2
VINCE STAPLES

ON SALE THUR AT 10AM
MARCH 3
LAKE STREET DIVE
with **THE SUFFERS**

ON SALE FRI AT 10AM
SAT MARCH 26
THAO & THE GET DOWN STAY DOWN

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A JOHN WATERS CHRISTMAS | DEC 2
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STEVE HACKETT | MAR 28 • POLICA | MAR 31
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FRIDAY NOV 20TH @ EL CORAZON
HANDS LIKE HOUSES



I THE MIGHTY, LOWER THAN ATLANTIS, BRIGADES, TOO CLOSE TO TOUCH, SORROWS EDGE
ALL AGES (BAR W/ ID)
\$14 ADV / \$16 DOS - 6:30 PM

TUESDAY NOV 24TH @ EL CORAZON
HANDGUNS, ROAM
BROADSIDE, SUDDEN SUSPENSION, ISLVND
ALL AGES (BAR W/ ID)
\$12 ADV / \$14 DOS - 6:00 PM

U&G: 12/13 JARED & THE MILL, BRUMBY, 12/19 H2O, SUCCESS, 12/21 PITTY SEX, COLLEEN GREEN, ESKIMEAUX

BEERS, QUEERS & GOOD TIMES



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WED 11/18 corey j brewer cassette release party
THU 11/19 BILLION DOLLAR BABIES!
FRI 11/20 MESH
SAT 11/21 MEAT
SUN 11/22 4PM WORLD'S TINIEST TEADANCER
TUE 11/24 I HATE KARAOKE!

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THINGS TO DO All the Shows Happening This Week

CAPITOL CIDER Moe Betta, 8 pm

● **CHOP SUEY** Raury, India Shawn, 7 pm, \$15

★ **COLUMBIA CITY THEATER** Stoffel, the Devil Bores Me, Strange Like Us, 8 pm, \$8/\$10

● **CONOR BYRNE** Velcro Mindset, Freams, 8 pm, \$10

● **CROSSROADS SHOPPING CENTER** Miles & Karina, 6:30 pm, free

● **DOWNGRADE BREWING** Open Mic Night: Guests, 5 pm, free

● **EL CORAZON** Northlane, Cane Hill, Hermosa, 8 pm, \$15/\$18

● **GHOSTFISH BREWING COMPANY** St. John and the Revelations, 6 pm, George Grissom, 6 pm

HARD ROCK CAFE Keith Scott, 5 pm

HIGH DIVE Blood Hot Beat, the Salt Riot, Blyss, 9 pm, \$6

HIGHLINE Addaura, Amarok, Ephemeris, Badr Vogu, Hissing, 9 pm, \$8/\$10

HIGHWAY 99 Trailer Park Kings, 8 pm, \$7

J&M CAFE True Romans, 8 pm, free

● **JAMTOWN** Afro Latino Drum and Rhythm Circle/Class: 7 pm

● **JAZZ ALLEY** Leo Kottke, Through Nov 19, 7:30 pm, \$36.50

JONES PLAYHOUSE The Withing Project:

KELLS Liam Gallagher

● **THE LANDING AT NORTHCUT** Miles Forte, Emree Franklin, Megan Krantz, 7 pm, \$15

LO-FI The Spider Ferns, Eastern Souvenirs, Cavegreen, \$7

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Terrapin Flyer, Melvin Seals, Mark Karan, 8 pm, \$15

★ **NEPTUNE THEATRE** Blitz Trapper, Phoebe Bridgers, 9 pm, \$18.50/\$21.50

● **NEUMOS** Nikki Lane, guests, 8 pm, \$15

★ ● **PARAMOUNT THEATRE** Chance the Rapper, Dram, Towkio, Metro Boomin, 7 pm, \$40.75/\$46.25

SCRATCH DELI Music Open Mic: Free

SEAMONSTER Marmalade, 10 pm

● **STUDIO SEVEN** Sisyphian Conscience, Face Your Maker, Every Hand Betrayed, guests, 6:30 pm, \$10/\$12

SUBSTATION Zealandia, Kool Stuff Katie, We Are Not Mel Torme!, 8 pm

SUNSET TAVERN Jerett Samples, Diamondwolf, Heather Thomas, 9 pm, \$8

TRACTOR TAVERN OK Sweetheart, Kelli Schaefer, Mike and Matty, 8 pm, \$12

● **VERA PROJECT** Charlie and the Rays, Wild Within, 7:30 pm, \$8/\$10

JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

● **BRECHEMIN AUDITORIUM** Jazz Innovations

● **MUSEUM OF HISTORY & INDUSTRY (MOHAI)** Greg Ruby, 6:30 pm

● **OSTERIA LA SPIGA** Thursday Night Jazz: Guests, 7 pm, free

PINK DOOR Bric-a-Brac: 8 pm

THE ROYAL ROOM The Jelly Rollers, Rob Picott, 8 pm, donation

● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

★ **TRIPLE DOOR MUSICQUARIUM LOUNGE** Kareem Kandi, 9 pm

TULA'S Fred Hoadley's Sonando, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Brazil Novo, 9 pm, free

DJ

ASTON MANOR Lil Jon, 9:30

pm, \$37.50-\$50

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: Guests

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

MERCURY Corroden: \$5

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA '80s Ladies Night: PONY Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby, 9 pm

Q NIGHTCLUB Anjunadeep Tour: Guests, 10 pm, \$15

R PLACE Thirsty Thursdays: DJ Flow

THE CARLILE ROOM Brian Yeager, DJ Food

TRINITY Beer Pong Thursdays: DeafINIt, Chris Herrera, Christyle, free

CLASSICAL

● **BENAROYA HALL** Mahler Ten: Seattle Symphony, \$21-\$121

ICICLE CREEK CENTER FOR THE ARTS Madama Butterfly: \$12-\$24

FRI 11/20

LIVE MUSIC

88 KEYS Dueling Piano Show: 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

● **BALLARD HOMESTEAD** The Banner Days, 7:30 pm, \$10-\$15

★ **BARBOZA** Murder Vibes, Lazer Kitty, Noddy, 7 pm, \$8

● **BENAROYA HALL** Casa Patas, \$25-\$35

BLUE MOON TAVERN Crazy Eyes, guests, 9:30 pm

★ ● **CAIRO** Nightspace, YourYoungBody, Aeon Fux, Slow Drips, 8 pm, \$7

CENTRAL SALOON Amy Viking, Biddidat, Thank You

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

COLUMBIA CITY THEATER Richie Aldente, Julia Massey, Mozo, 8:30 pm, \$8/\$10

CONOR BYRNE World's Finest, Irukandji, Legion of Brass, 9 pm, \$10

★ ● **CROCODILE** Grouch & Eligh, Chali 2na, the Reminders, 8 pm, \$23

● **CROSSROADS SHOPPING CENTER** Pearl Django, 7 pm, free

DARRELL'S TAVERN Side Hammer, the Modern Relics, Country Dave Harmonson, 9 pm

★ ● **EL CORAZON** Hands Like Houses, I the Mighty, Lower Than Atlantis, Brigades, Too Close to Touch, Sorrow's Edge, 6:30 pm, \$14/\$16; Pony Time, the Gallow Swings, the Specks, guests, 9 pm, \$7

HIGH DIVE American Island, the Money Pit, Moments, Life as Cinema, 8 pm, \$8/\$10

HIGHLINE Lesbian, Usnea, Beneath Oblivion, UN, A God or an Other, 9 pm, \$8/\$10

HIGHWAY 99 Mark Dufresne Band, 8 pm, \$15

JONES PLAYHOUSE The Withing Project:

THE KRANKEN BAR & LOUNGE Ol' Doris, Bobby's Oar, Young Go Hards, Jumpship Now, 9 pm, \$5

LITTLE RED HEN Knut Bell, Through Nov 21, 9 pm

★ **LO-FI** Sleep Capsule, Tom Price's Desert Classic, Acid Teeth, 9 pm, \$8

LOUIE G'S Hookerfist, Rebels Revolt, Maiden NW, Ghosts of the Union, 8 pm, \$10

● **MCINTYRE HALL** The Boom Booms, 7:30 pm, \$22/\$30

NECTAR Pimps of Joytime, Con Brio, Home Sweet Home, 8 pm, \$15

★ **NEPTUNE THEATRE** Yo La Tengo, Dave Schramm, 8 pm, \$25/\$27

★ **NEUMOS** Youth Lagoon,

Taylor McFerrin, 8 pm, \$18

★ **NEW CITY THEATER** Poetry & Music Salon #4: 8 pm Thru Nov 21, \$15

● **PARAMOUNT THEATRE** Little Big Town, the Shires, 8 pm, \$31.25-\$41.25

● **RED BICYCLE BISTRO** Delilah Pearl and the Manta Rays, 8:30 pm

★ **RENDEZVOUS** Merso, Spirit Award, Slow Code, 10 pm, \$7

THE ROYAL ROOM Kiki Valera y Los Guajibaros, 8:30 pm, \$10/\$12

SEAMONSTER Live Funk: Guests, 10 pm, free

● **THE SHOWBOX** Robert Delong, Coleman Hell, 7:30 pm, \$18/\$20

SKYLARK CAFE & CLUB Chris Tapper, 7 pm, \$15; Rachel Wong, Anyk Crowder, Logan Ulavale, 9 pm, \$10

SLIM'S LAST CHANCE Megasapien, Golden Idols, Ida Bay, 9 pm

★ **SUBSTATION** Sightseer, Disco Cowboys, Grunge Tree, 8 pm

SUNSET TAVERN Acme Band, the Tripwires, Stereo Embers, 9 pm, \$12

● **TACOMA DOME** Juan Gabriel, 8 pm

● **THIRD PLACE COMMONS** Blackberry Bushes, 7:30 pm

● **TOWN HALL** Whiri T Aka, 8 pm, \$10-\$20

★ **TRACTOR TAVERN** Ayron Jones & the Way, the Young Evils, the Hollers, 9 pm, \$20

VERMILLION Wildstyle: Guests, 10 pm, free

JAZZ

★ ● **JAZZ ALLEY** Taj Mahal Trio, \$36.50

SERAFINA Michael Martinez Duo, 9 pm

TULA'S Dave Peck Trio, Nov 20-21, 7:30 pm, \$20

VITO'S RESTAURANT & LOUNGE The New Triumph, 9 pm, free

DJ

ASTON MANOR Cabaret Fridays: Guests

BALLARD LOFT DJ Classic, Brett Michaels

BALLROOM Rendezvous Friday: Guests, 9 pm

BALMAR Top 40: Guests, 9:30 pm, free

★ **BALTIC ROOM** Juicy: '90s & 2000s Old School Throwbacks: Fundamental Fridays: Guests, DJ Pryme, 10 pm, \$10

● **CENTURY BALLROOM** Salsa Intro Lesson & Dance: 8:30 pm, \$8-\$15

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

FOUNDATION Bixel Boys

JAZZBONES Filthy Fridays: Guests, 11 pm, \$10

★ **KREMWERK** Simon Shackleton, 10 pm, \$15

MERCURY Black Light District: Skinlayers, Psyop, 9 pm, \$5

NEIGHBOURS Absolut Fridays: DJ Richard Dalton, DJ Trent Von, 9 pm

OHANA DJ Night: Guests, 10 pm, free

OZZIE'S DJ Night: Guests, 9 pm, free

R PLACE Swollen Fridays: 9 pm

★ **RE-BAR** Hydro Funk: OCNates, Proh Mic, 9 pm

RUMBA NOTES LOUNGE Reggae on Rainier: DJ Sep, Dubchamp, Mista Chatman, 9 pm, \$5

THE CARLILE ROOM Maxwell Edison, 9 pm

THERAPY LOUNGE Under Pressure: 9:30 pm, \$3 after 10:30 p.m.

TRINITY Fridays at Trinity: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

● **BENAROYA HALL** Mahler Ten: Seattle Symphony, \$21-\$121

★ ● **CHAPEL PERFORMANCE SPACE** New Works for Flute and Piano: Paul Taub, guests

ICICLE CREEK CENTER FOR THE ARTS Madama

Butterfly: \$12-\$24

● **UW MEANY THEATRE** Music of Today: 7:30 pm, \$10/\$15

SAT 11/21

LIVE MUSIC

88 KEYS Dueling Piano Show: 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

● **BAINBRIDGE ISLAND MUSEUM OF ART** Ranger and the Re-Arrangers, 7 pm

★ ● **BALLARD HOMESTEAD** Planes on Paper, Christopher Paul Stelling, 7:30 pm, \$10

BARBOZA Movits!, Sidewalk Chalk, 7 pm, \$15

● **BENAROYA HALL** Casa Patas, \$25-\$35

BLUE MOON TAVERN The Stockings, guests, 9:30 pm

● **BYRNES PERFORMING ARTS CENTER** Stacy Jones, 7 pm, \$16

CHOP SUEY Benefit for Jeremy Best: Crystal Beth and the Boom Boom Band, Fonzairelli, Mulder It's Me, 3 pm, \$8

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

COLUMBIA CITY THEATER Boy & Bear, 8 pm, \$20

CONOR BYRNE Lanford Black

★ ● **CROCODILE** Low, Andy Shauf, 8 pm, \$20

● **CROSSROADS SHOPPING CENTER** Little Bill & the Bluenotes, 7 pm, free

DARRELL'S TAVERN Communist Eyes, the Valley, Oil Can, 9 pm

● **EDMONDS CENTER FOR THE ARTS** Okaidja & Shokoto, 11 am, \$10

● **EL CORAZON** Aiden, Asheoangels, Old Wounds, Monsters Scare You!, 7:30 pm, \$18/\$20; Twin River, the Late Night Swing, the Chuky Charles Band, Dylan Yuste, Bobby's Oar, 8 pm, \$8/\$10

HIGH DIVE Hidden History, These Young Fools, Honor Hall

★ **HIGHLINE** Strange Wilds, Sashay, Private Room, Smiling, 9 pm, \$8/\$10

HIGHWAY 99 Roseland Hunters, Robin Moxey Band, 8 pm, \$15

JONES PLAYHOUSE The Withing Project:

● **KIRKLAND PERFORMANCE CENTER** LeRoy Bell & His Only Friends, 8 pm, \$35

● **KOL HANESHAMAH** The Pursuit of Harmony Concert: 7:30 pm, \$25

THE KRANKEN BAR & LOUNGE Ghostblood, A Flourishing Scourge, Hexengeist, 9 pm, the Devils of Loudun, Raiju, Hexengeist, Ghostblood, 9 pm, \$5

LITTLE RED HEN Knut Bell, Through Nov 21, 9 pm

LUCKY LIQUOR Heels, Hot Rollers, Whorechata, 9 pm, \$5, Heels, Hot Rollers, Whorechata, 9 pm, \$5

● **MCINTYRE HALL** The Brothers Four, 7:30 pm

NECTAR Hot Buttered Rum, Poor Man's Whiskey

THE CROCODILE

11/18
WEDNESDAY



Yuna @ The Tractor
Francesca Blanchard 21+

11/18
WEDNESDAY



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11/18
WEDNESDAY



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11/20
FRIDAY



The Crocodile & ReignCity Present:
Grouch & Eligh
"How The Grouch Stole Christmas Tour"
Chali 2na, The Reminders All Ages

11/21
SATURDAY



KEXP & The Crocodile Present:
Low
Andy Shauf All Ages

11/22
SUNDAY



The Fall Of Troy "Adventour Time Tour"
Kylesa, Powwers
All Ages

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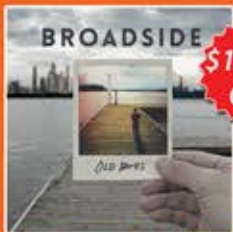
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Thursday, November 19 **CHOP SUEY**

RAURY with India Shawn



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West Hall

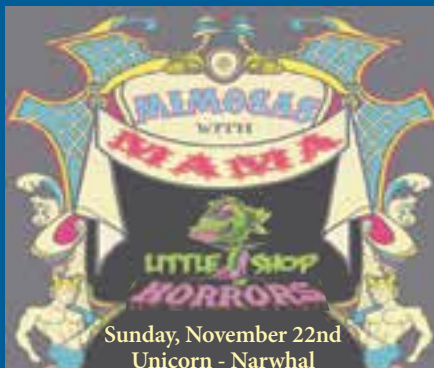
Friday, November 20

Saturday, November 21



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Center for Sex Positive Culture Main Space

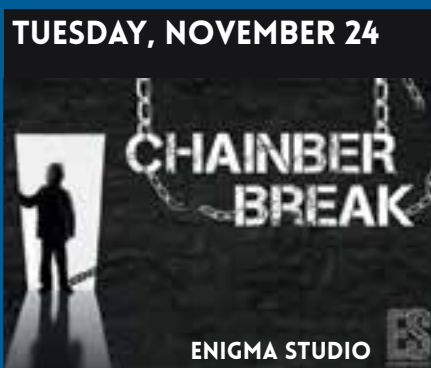


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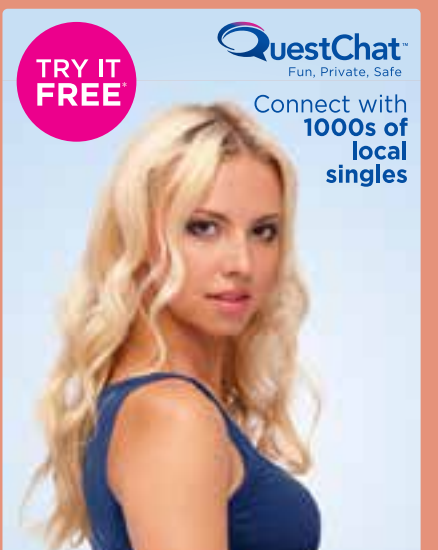
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THINGS TO DO *All the Shows Happening This Week*

Bod, Versing, 8 pm, \$7 with RSVP/\$12 without

RENDEZVOUS Deadnapper, Ira's Glasses, Shredding, 10:30 pm, \$8

THE ROYAL ROOM Ian McFeron, 9 pm, \$10/\$12

THE SHOWBOX Karl Denson's Tiny Universe, Nicki Bluhm & The Gamblers, 8 pm, \$21.75/\$25

SLIM'S LAST CHANCE Bonneville Power, Silver Treason, Paper Dolls, 9 pm

SOU'WESTER Jenny Don't & the Spurs, 8 pm

SUBSTATION Tigers in the Tank, Boat Race Weekend, Homeless Man, Matthew the Animal, 5 pm

SUNSET TAVERN Keep Shelly in Athens, 9 pm, \$10

TRACTOR TAVERN Ayrton Jones & the Way, Staxx Brothers, Grynch, 9 pm, \$20

TRIPLE DOOR MUSICQUARIUM LOUNGE Spyn Reset, 9 pm

UNIVERSITY CONGREGATIONAL CHURCH Congolese Mass

VERMILLION Pad Pushers: Guests, 9 pm, free

VICTORY LOUNGE Greys, Cult Babies, guests, 9 pm, Merse, Greys, Cult Babies, Thereafter, 9 pm, \$8

JAZZ

★ **JAZZ ALLEY** Taj Mahal Trio, \$36.50

PIKE PLACE MARKET

ATRIUM KITCHEN Rouge, 7 pm, \$10/\$15

★ **THE ROYAL ROOM** Edna Vazquez, 6 pm, \$10/\$12

★ **SERAFINA** Sue Nixon Quartet, 9 pm, free

★ **THIRD PLACE**

COMMONS Cascadia Big Band, 7:30 pm

★ **TREEHOUSE CAFE** Jherak Bischoff, Redshift, 8 pm, \$10

TULA'S Dave Peck Trio, Through Nov 21, 7:30 pm, \$20

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6 pm, free

DJ

ASTON MANOR NRG Saturdays: Guests

BALLARD LOFT Hiphop Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, DJ Brett Michaels, 10 pm

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party: Guests, 9 pm

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

★ **THE EAGLE** Area 2181: 9 pm

FOUNDATION Neelix, 10 pm, \$12.50-\$20

HAVANA Viva Havana & Havana Social

MERCURY Machineries of Joy: DJ Hana Solo, \$5

NEIGHBOURS Inferno: Femme Appreciation: Powermix: DJ Randy Schlager, DJ Ricki Leigh, 6 pm, \$10

OHANA DJ Night: Guests, 10 pm, free

OZZIE'S DJ Night: Guests, 9 pm, free

PONY Meat: Amateur Youth, Dee Jay Jack

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Ceremony: DJ Evan Blackstone, guests, 10 pm, \$5

RUNWAY CAFE DJ David N, free

SARAJEVO LOUNGE European/Balkan/Greek

Night: Guests

THE CARLILE ROOM Larry Mizell Jr.

THERAPY LOUNGE This Modern Love: Guests

TRINITY Saturdays at Trinity: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/ free before 10 pm

CLASSICAL

★ **BENAROYA HALL** Mahler Ten: Seattle Symphony, \$21-\$121

★ **CHAPEL PERFORMANCE** SPACE Yesod, 7:30 pm, \$15

★ **ICICLE CREEK CENTER FOR THE ARTS** Lulu: Madama Butterfly: \$12-\$24, 9:30 pm, \$12-\$24

★ **QUEEN ANNE CHRISTIAN CHURCH** Hilary Field, 7:30 pm, \$10-\$15

★ **TACOMA RIALTO** THEATER Hands Across the Sea: 7:30 pm, \$18-\$36

SUN 11/22

LIVE MUSIC

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **CAFE RACER** The Racer Sessions, 7:30 pm, free

★ **CENTURY BALLROOM** Waltz Cafe: 1-3:30 pm, \$7-\$12

COLUMBIA CITY THEATER B.T.R., 8 pm, \$35

★ **CROCODILE** The Fall of Troy, Kylesa, Powers, 8 pm, \$17

EL CORAZON Los Kung Fu Monkeys, Rum Rebellion, Dreadful Children, Expired Logic, 8 pm, \$8/\$10

HIGH DIVE Junk Food, Punchacop, Steady on the Clock, FFU, 8 pm, \$6

JONES PLAYHOUSE The Withing Project:

KELLS Liam Gallagher

LO-FI Kingdom of the Holy Sun, Night Nail, Dignitary, Charlatan, 8 pm, \$7

NECTAR Maoli, Through the Roots, 8 pm, \$15

★ **NEPTUNE THEATRE** Snarky Puppy, Banda Magda, 8 pm, \$25

★ **THE ROYAL ROOM** Low Tones, 9 pm, donation

SUBSTATION Sweet Lou's Sour Mash, Sam Densmore, Wonder, Patrick Nehoda, 7 pm

SUNSET TAVERN HellGod, Fools Rush, Blowout, Variations, 8 pm, \$8

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN Gipsy Moon, 8 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Jeff Hayes, 8 pm

★ **THE TRIPLE DOOR** THEATER Tomo Nakayama, Betsy Olson, Emi Meyer, 7:30 pm, \$13/\$15

UNIVERSITY CONGREGATIONAL CHURCH Congolese Mass: Seattle Peace Chorus, 7 pm, \$18-\$25

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free

CAPITOL CIDER Kareem Kandi, 5:30 pm

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ **HARISSA** Sunday Bossa Nova: Dina Blade, 6 pm, free

★ **JAZZ ALLEY** Taj Mahal Trio, \$36.50

THE ROYAL ROOM Richard Sears, 6:30 pm, donation

★ **SERAFINA** Alex Guilbert Duo, 11 am; Lennon Aldort, 6:30 pm

★ **TREEHOUSE CAFE** Jherak Bischoff, Redshift, 7 pm, \$10

★ **TULA'S** Easy Street Band, 4 pm, \$7, Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free, the Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection

Sundays: DJ Shane, Jade's Pain, 10 pm

★ **CENTURY BALLROOM** Waltz Cafe: 1-3:30 pm, \$7-\$12

CHOP SUEY Gotta Have Soul! Sundays: DJ Million, 9 pm, \$3

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm

MERCURY Mode: DJ Trent Von, 9 pm, \$5

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY TeaDance: DJ El Toro, Freddy King of Pants, 4 pm

R PLACE Homo Hop: Guests

★ **RE-BAR** Flammable

★ **REVOLVER BAR** No Exit: DJ Vi, Sun, noon

CLASSICAL

★ **BENAROYA HALL** Mahler Ten: Seattle Symphony

★ **DES MOINES BEACH PARK** Handel's Messiah: Federal Way Symphony, 2 pm, \$32/\$35

ICICLE CREEK CENTER FOR THE ARTS Madama Butterfly: \$12-\$24

★ **MOUNT BAKER THEATRE** The Perfect Pair: Whatcom Symphony Orchestra, 3 pm, \$14-\$39

★ **PANTAGES THEATER** Classics II: Sibelius & Mendelssohn: Tacoma Symphony, 2:30 pm, \$19-\$79

★ **ST. MARK'S CATHEDRAL** Complaine Choir, 9:30 pm, free

★ **TRINITY PARISH CHURCH** NBO Concert: Seattle Bach Choir, 3 pm, \$18, Early Music Guild, 7:30 pm

MON 11/23

LIVE MUSIC

88 KEYS Blues On Tap, 7 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

EL CORAZON XURS, 9 pm, \$7

HARD ROCK CAFE Cassie Correlle, 5 pm

KELLS Liam Gallagher

LUCKY LIQUOR Sid Law

★ **NEUMOS** Venom Inc., Necrophagia, Lesbian, Wounded Giant, 8 pm, \$25

★ **THE SHOWBOX** Public Image Limited, 9 pm, \$29.50/\$35

★ **STUDIO SEVEN** Texas In July, Reflections, To The Wind, guests, 6 pm, \$15/\$17

SUBSTATION Open Mic: Guests

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

★ **THE TRIPLE DOOR** THEATER Gill Landry, 7:30 pm, \$17/\$20

JAZZ

THE ROYAL ROOM John Schott Actual Trio, 7:30 pm, \$8

TULA'S Roosevelt High School Jazz Band, 7 pm, Jacob Zimmerman, 8 pm, \$10

DJ

BALTIC ROOM Jam

Jam: Mista' Chatman, DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyedsoul, 10 pm, free

★ **CENTURY BALLROOM** Salsa Social: 8:30 pm, \$8

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free

★ **RE-BAR** Collide-O-Scope: Guests, Second and fourth Mondays, 6:30-11 pm, \$7

CLASSICAL

ICICLE CREEK CENTER FOR THE ARTS Madama Butterfly: \$12-\$24

TUE 11/24

LIVE MUSIC

88 KEYS Seatown Allstars, 8 pm, free

★ **AMBER RESTAURANT** Folias, 6 pm, \$10 for tango class and practice/\$5 dance only/free to watch

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BROADWAY PERFORMANCE HALL The Mesler Studio Student Concert: Guests, 7:30 pm

CAFE RACER Jacobs Posse

CHOP SUEY Is/Is, Great Spiders, guests, 8 pm, \$6

CONOR BYRNE Country Dancing Night

★ **EL CORAZON** Handguns, Room, Broadside, Sudden Suspension, Islvnd, 6 pm, \$12/\$14

HIGH DIVE Garlic Man & Chikn, the Snakebites, Trick Candles, the Toads, 8 pm, \$6

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

KELLS Liam Gallagher

THE MIX The 350s, 8 pm

★ **NEUMOS** Oneohtrix Point Never, James Ferraro, 8 pm, \$20

PARAGON You Play Tuesday: Guests, 8 pm, free

★ **RENAISSANCE SEATTLE HOTEL** Jessica Lynne, 6 pm

SEAMONSTER McTuff Trio, 11 pm, free

★ **SHOWBOX SODO** RAC, Big Data, Karl Kling, Filous, 8 pm, \$22/\$25

★ **THE SHOWBOX** Minus the Bear, Murder by Death, Aero Flynn, 8 pm, \$27.50/\$30

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke: 9 pm, free

SUNSET TAVERN Tall Heights, 8 pm, \$8

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

TRACTOR TAVERN Bad Party, the Hasslers, Nevada Backwards, 8 pm, \$8

★ **THE TRIPLE DOOR** THEATER Jake Simpson, 7:30 pm, \$25-\$35

JAZZ

★ **JAZZ ALLEY** Taj Mahal Trio, \$36.50

OWL N' THISTLE Jazz with Eric Verlinde: 9 pm, free

★ **THE ROYAL ROOM** Josh Rawlings Trio, 7:30 pm, donation, Delvon Lamarr, 10 pm

TULA'S Kelley Johnson, 7:30 pm, \$10

VERMILLION Dave DeLeon, A Consecutive Sequence, Christian Pincock, 8 pm

DJ

BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm

★ **BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., guests, 8 pm, free

★ **CENTURY BALLROOM** West Coast Swing Social: Tango Class & Dance: 8:30-11 pm, \$8, 9 pm, \$8

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10:30 p.m.

★ **HAVANA** Real Love '90s: BlesOne, Jay Battle, \$3; free before 11 p.m.

★ **LO-FI** Stop Biting: Introcut, guests, Last 9 pm, \$5

MERCURY Die: Black Maru, Major Tom, \$5

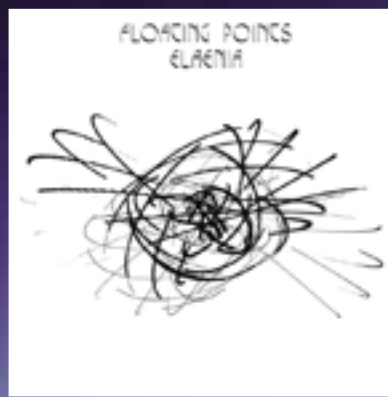
NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

SUBSTATION Bring Your Own Vinyl: Guests

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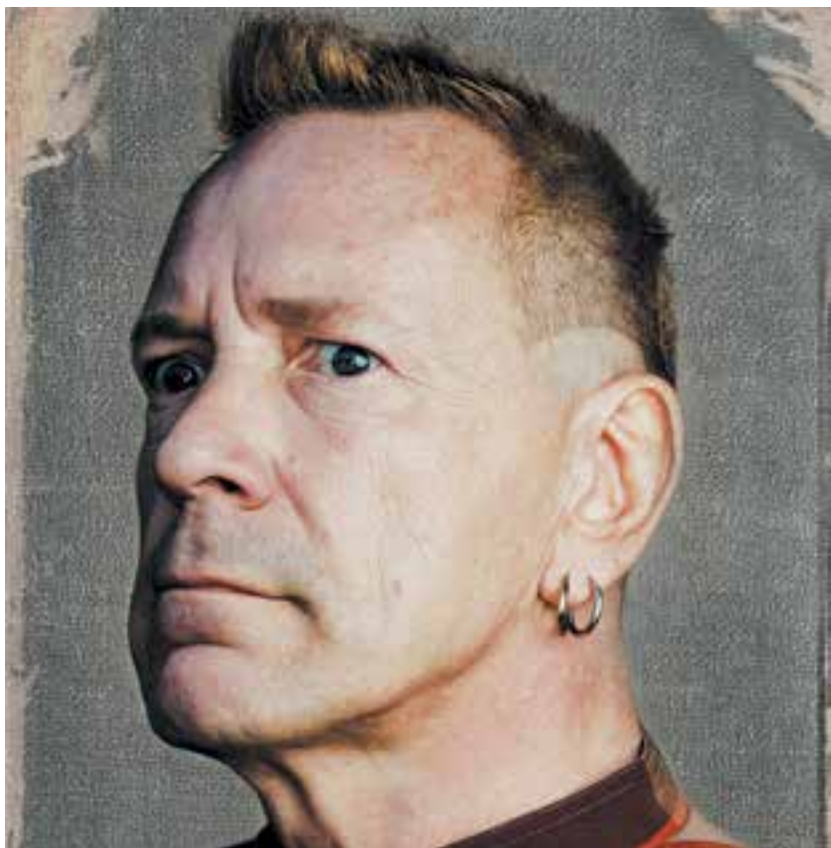
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MUSIC

JOHN LYDON *He needs you to fess up!*

John Lydon Is Still Angry

An Interview with the Leader of the Sex Pistols and Public Image Ltd

BY SEAN NELSON

The resurgence of Public Image Ltd, and thus the reemergence of John Lydon—aka Johnny Rotten, the greatest rock band frontperson who ever lived—has been one of the more surprising

and delightful occurrences of the past decade in music. The new PiL album, *What the World Needs Now*, is a brash, bracing hybrid of styles that features the same band as 2012's *This Is PiL*: Lu Edmonds (guitar), Scott Firth (bass, keys), Bruce Smith (drums). But even if the record isn't quite your cup of tea, the reconstituted band is incredibly vital onstage. If PiL can be defined as a 37-year journey through Lydon's radically divergent musical fancies, the current incarnation is evidence that his appetite for the disruption and disturbance he helped to invent is very much intact. People love to talk shit about Lydon, but he remains irrepressible, and the world is a more interesting place for it. He spoke to *The Stranger* by phone.

This may be an obvious thing to say, but PiL really sounds like a band these days.

Well, the way we work together and the respect we have for each other as friends really pays off.

Why did it take so long to make two consecutive PiL records with the same lineup?

It's never been through any fault of my own. It's always been either money issues or ego issues and/or issues generally—but always fueled by record companies. We managed to break away from that, and lo and behold: consistency. When you enjoy the workplace—we call it the

worklab—as much as any one of us does, you're not going to turn your nose up at that. It's a really great place of creativity. There's no time wasted, no drudgery, no animosities going on.

And there's no superstar factor. Unfortunately in the past, a lot of the members considered themselves as such, which is appalling, because I've done everything I can in my life to completely walk away from that superstar stuff, let alone put up with a temperamental brat.

You've said this is really the first time you've had that kind of friendly situation in the studio. What are the benefits of harmony, as opposed to the tenser working environments you've been accustomed to?

I've had to, as I've said, smile in the face of adversity really right from the very start, when I first joined the [Sex Pistols]. I had to very quickly find a voice, and face an enormous wall of animosity doing that. So I just thought that's the way it always will be. When I first started PiL, I went scouting out for friends who I'd known a while and felt comfortable with. That turned on itself. But I've endured. I've always known the cause to be good and valid—if not damn expensive from time to time. It's something I've had to finance myself on many occasions, in order for it to work. And the recording industry out there very rarely did precious fuck-all to help me. They've done

nothing for me, *really*. None of them labels. They've just made life very, very difficult over the years. No, you can't have me now. All you've done is try to muck me up and tell me not to do this and not to do that. I think I've made the right moves musically since the onset.

Did you ever feel that your opposition to label control adversely affected the music or made you contrary for the sake of it?

No, because it was never the staff. It was always someone lurking behind in the accounts department that the problems were coming from. Watching the way labels would slowly be taken over by those kinds of people, it led to all manner of troubles. Now, that doesn't mean accountants are bad people. The way record companies account for their pennies is the real problem. They starve you out of existence if you don't do what they want you to do. The whole idea of signing anyone is surely to let them be themselves if it's an artist-led situation, well... the truth be different. I could say I was misled by the expectations.

But you've always been interested in reaching a large audience, haven't you?

Well, look, I'm not a hermit! I don't want to live in a cave and squeal to myself. If you've got something to say, you want to be heard by as many people as possible. As for maintaining the stupidity of superstardom, that's a no-no. That's what's ruined the industry. You can fool audiences into believing that's all there is, and that it must be good because you're being told it's good, just through overpromotion.

A lot of bands seem to be asking why bother making records at all.

Well, it's not a problem of mine anymore because we're completely independent of all of it. Of course that brings endless problems on its own—just the prospect of it is frightening. It's a challenge! But again, everything's been a challenge. Nothing has ever been made easy for me, not *ever*. I can't think of any situation where it's been, like, handed to me on a plate.

Would you like it if it were?

No, I'd probably resent it by now due to experience!

The new album makes it clear that you haven't lost your angry energy—

It's the very tool that is most efficient to eliminate self-pity.

Do you have a tendency toward self-pity that you have to guard against?

Yeah. But self-pity would not have brought my memories back when I was younger. [Lydon's recent memoir, *Anger Is an Energy*, recounts the process by which he regained his memory after contracting meningitis at age 7.] It was anger. That's how I refound myself and regained my personality, so that's stuck with me. Open honesty, integrity, and anger—those are all positive things.

There's a cultural perception that anger is something you're meant to get over.

Ha-ha-ha. Well, yes, that's because you've misused it and misunderstood it. I understand the assumption is anger is a mindless activity. It's *not*. It's a tool you use internally. You don't use it on others. You use it to research inside yourself, to see what's going wrong. When you clean up your own kitchen inside your head, you can start looking at other people's kitchens. In my songs, if it's about people issues, it's an internal rage that's going on, an internal battle. It's never bitter or twisted or turning into spite

“It's very, very annoying to look out and see cell phones being held up and pointed at us. It's like, are you not here for the personal experience? What, are you gonna watch the gig later?”

on individuals. There's no gossip in me. I find that to be one of the lowest crimes we can commit on each other. That pettiness can break up relationships. It's not to be endured. That's what the wonderful iCloud head has turned into—people being destructive and spiteful toward others, and those comments are read and believed. It's damaging. If that's

the best we can come up with given a tool like that, well, it's a sad indictment of us as a species. But it's also one that can be cleared quickly with transparency. I don't see why you should be allowed to say anything negative about anybody without putting your name to it. I need you to fess up.

People like to say the internet connects people—

Oh, I think it dissipates human contact. In a weird way, it's connected to live gigs. This is a struggle we're taking on because venues are closing down at an alarming rate. People don't seem to be very inspired to go out and make *human* contact and listen to what other *humans* are doing. And indeed to contribute as a *human being* to that situation. That's the lifeblood of music: human contact. You take that away, and it very quickly becomes mindless and pointless.

Have you found that the quality of human presence at your shows has changed for better or worse in recent years?

Well, it's very, very annoying to look out and see cell phones being held up and pointed at us. It's like, are you not here for the personal experience? What, are you gonna watch the gig later? Hee-hee-hee. If you really want to properly understand PiL, it's the atmosphere that's going on around you, and that activity takes you away from involvement. It distances you.

People seem increasingly conditioned to be uncomfortable with the kind of direct involvement you're describing.

Well, it's a trend. But like with all things, one bad trend can lead to another, and before you know it, there it goes. Like, why bother doing a live gig, you know? You can hold your cell phone up to the TV broadcast. It really is that silly. When the instrument becomes more important than the actual communication, well hello! Johnny should be a wake-up call for that. ■

Read a longer version of this interview at
THESTRANGER.COM/MUSIC



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HAYDAY

Genuine Misunderstandings

BY LARRY MIZELL JR.

Last night, I was playing one of my all-time favorites, that Redman/Method Man classic “How High,” rapping every word, when I was struck by Reggie Noble’s declaration that he was “bombin’ you like Lebanon.” Not because it was a callous, offensive thing to say—such things are just part of the Funk Doc’s oeuvre in general. I was struck because I’d always accepted such a line (and of course I’ve heard hundreds like that from rappers in my life) as just being part of the natural order. Like: We bomb the shit out of the Middle East on the reg, so of course.

Just like you, I was grappling with my feelings after the horrors in Paris, about how nobody was talking about the double suicide bombing that happened in Beirut the day before—no options to modify my FB pic with the flag of Lebanon, Iraq, Kenya, or any of the places that have been touched by this particular strain of monstrosity. Why didn’t people care as much until it hit Europe? And the real question is: Why didn’t I? Why have I come to accept that shit like this just-sorta-happens to certain people and not others? Doesn’t that sound familiar?

I need familiar sounds too, that sanctuary that Gary Bartz talked about. There’s plenty to love right now—terrific new stuff from Porter Ray (*Nightfall*) and Silas Blak (*Editorials: War Tunes*) that I’ll get to soon, but you need it now. More local moves to speak of: King Leez (fka Leezy Soprano), one of Tacoma’s top-tier spitters—which puts him high up in the NW’s rankings—just announced that he’s joined Raz Simone, Sam Lachow, and Fatal Lucciauno as part

of Black Umbrella. Total power move, and a promise of good things to come.

Speaking of, the same bit that I heard on the end of Leez’s stirring “This Evening” (a snip from Louis Farrakhan’s speech at Morgan State University) was also on the end of that brand-new Freddie Gibbs and Black Thought workout “Extradite.” (Kinda like how that same Pac interview that Raz sampled so liberally on “Drake & Macklemore’s

Platform” back in February became the kicker at the end of *To Pimp a Butterfly* a month later. Just saying.)

Young Thug and Metro Boomin’s quick round of beef on Twitter (since downgraded to “genuine misunderstanding,” remedied with the release of their hulking “Hercules”) hurt

my heart almost as much as Gucci and Waka breaking up years back—and that was without the possibility of new ATL demiurges Thugger and Future being at odds over it all. (I can see why, too: Future and Metro’s chemistry is too obvious on a song like “Last Breath,” their anthemic contribution to the soundtrack of *Creed*, the newest entry in the *Rocky* franchise. It could give “Till I Collapse” a run for bleacher-crushing mania.)

“YoungMetroYoungMetroYoungMetro”—who, much like *Oliver Twist*, just *wants some more*—will be coming to Seattle for the Family Matters Tour (no Winslow) at the Paramount on Thursday, November 19, headlined by no less than Chance the Rapper, along with Hampton, Virginia’s “Cha Cha” man D.R.A.M. and Chano’s fellow SaveMoney rep Towkio. ■

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IN JACKSON HEIGHTS *The multicultural queens of Queens.*

In Jackson Heights Shows Gentrification Tearing Through a Queens Neighborhood

BY CHARLES MUDEDE

Seattle needs to sit down and watch this documentary.

It was made by Frederick Wiseman, and it concerns a dense and multicultural neighborhood in Queens called Jackson Heights where an estimated 167 languages are spoken and the streets are packed with a mind-blowing diversity of small businesses. But the future is not looking good for many of the working- and middle-class inhabitants of this urban paradise. The trouble began with Manhattan. It became super-expensive during the 1990s, and as a consequence, Brooklyn became super-expensive in the 2000s. Because Brooklyn is now “out of reach” for many people with good credit and stable incomes,

real-estate investors are eyeing nearby affordable neighborhoods in places like Queens. And what makes Jackson Heights particularly desirable is the 7 train, which runs over Roosevelt Avenue.

The virtues of this elevated line, which is the leading visual image of the three-hour documentary, will prove to be the neighborhood’s undoing. It can carry passengers from Jackson Heights to Manhattan in just 20 or 30 minutes. That means if you happen to work in Manhattan but can’t afford to live there (“A hole goes for \$2,500”), or in Brooklyn, then you might consider moving to this part of town, where you can get a one-bedroom apartment for just \$1,600. This price is nothing for “gringos,”

says a middle-aged Spanish-speaking man during a meeting of business owners in a mall that’s going to be torn down and replaced, rumor has it, by a Home Depot or some other kind of big business.

It is now only a matter of time before the neighborhood gets improvements, gringos move in, rents go up, and Jackson Heights, too, becomes “out of reach.” Nothing it seems has the power to stop this process, which the great British-German sociologist Ruth Glass first called “gentrification” in 1964. The reason it happened in her time and place (London) is the same reason it happens

today in NYC and Seattle: municipal inaction. If the real-estate market operates on its own terms with no checks or interruptions, then class differences will be expressed in spatial terms. It’s not a mystery. It is as simple as that.

“We live in a capitalist society,” says business owner Don Tobon at the beginning of the meeting in the doomed mall. “This is a country where private property is the most important thing. The landlord has all the rights. The right to raise the rent as high as he wants.” The 50 businesses, some of which have been operating for nearly a quarter of a century and helped make their neighborhood vibrant, have to leave. Another business owner asks about the courts. Can something be done there? He is told that a lawsuit against the landlord of real-estate investors would be more expensive than just leaving the mall. “And it would be tiring to fight every day knowing in the end you will be kicked out,” says Tobon, who is not a gloomy person in manner but is just being realistic. There is nothing they can do. Their neighborhood will be gentrified.

Wiseman’s film turns out to be a document of a world entering its last days. The rich mix of cultures he meticulously and even impersonally captures (the South Asian restaurants, the Central American shops, the temples, the Islamic centers, the community meetings, the colorful parades, the many, many languages) will become a thing of the past. Everyone knows that it’s only a matter of time before the gringos show up in large numbers. And these gringos have no real choice in the matter; they are under a lot of pressure to move outward. Yes, they may

have more money than the average resident of Jackson Heights, but they also have been priced out of neighborhoods like Williamsburg and Long Island City. This is not directly their fault—this is out

of their control. This is simply how market forces work in the absence of any legislative checks. ▶

This is simply how market forces work in the absence of any legislative checks.

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◀ "Once this process of 'gentrification' starts in a district, it goes on rapidly until all or most of the original working-class occupiers are displaced, and the whole social character of the district is changed," wrote Ruth Glass. And what started this process in the first place? In London, it was a series of pro-market revisions to a 1947 planning act that, in the spirit of postwar Keynesianism, was more favorable to public enterprise than private enterprise—charges to developers that benefited the public purse, democratically managed development rights, and stabilized land values. By 1973, Glass wrote, inner London was well on its way to being "almost exclusively reserved for selected higher-class strata." What happened to inner London in the 1970s happened to

Manhattan in the 1990s, and is now happening to inner Seattle today.

In *Jackson Heights* covers other conflicts, such as the members of the LGBT community protesting a business that will not serve transgender patrons, or a rally by a grassroots group that is fighting to make the neighborhood's streets safer for pedestrians. But these conflicts can be resolved. At present, however, Jackson Heights, like all urban neighborhoods in the United States, does not have the legislative power to resolve or challenge gentrification. Remember that it took a whole world war for London to establish a pro-public urban planning act. You have to wonder how bad it's going to have to get in Seattle before someone does something about it. ■



TRUMBO Do you want to see how a movie smokes?

Trumbo Is a Fine Ode to a Man Who Fought for What He Believed In

BY JACOB LICHTY

Award season must be around the corner, because movies like *Trumbo* come out only when they can be considered. This kind of movie tends to be set in some yesterday and plays jazz, smokes heavily, and wears a long silk dress as it approaches. These movies are shameless award bait, and Jay Roach (*Austin Powers*, *Meet the Parents*) has decided that it is his time to get some hardware via the Hollywood blacklist, one of the more controversial periods in Tinseltown's shady past.

Not to suggest that Roach doesn't do a quality job here—as biopics go, this representation of Dalton Trumbo, a golden age screenwriter, is up there with the best. But the story asks very little of its director, as the real intrigue, as Roach and John

McNamara (the film's writer) and the entire cast understand, is the man himself. It's almost too easy to turn the Dalton Trumbo story into award fodder; after all, it is a movie about a man who couldn't stop getting them.

For the record, Trumbo was opinionated, well-read, intelligent, hardworking, prolific, and an unabashed communist. He was blacklisted from the motion pictures, and as part of the Hollywood Ten, he didn't see work for quite some time. The conflict, which in some ways is finding a job and in some ways fighting for what's right, takes a backseat through the movie, and what is emphasized are those many fine performances that poke the nostalgia bone. Hats off to Bryan Cranston, Helen Mirren, John Goodman (who is perfect as a pulp movie producer), and David James Elliott (as John Wayne).

If you're looking for a jump-start on the award season, this is an excellent

access point. While lacking in style, *Trumbo* is a fine ode to a man who fought for what he believed in and who was passionate about what he did. And as for movies about Hollywood's past, well, I'll see you again next year. ■

He was opinionated, well-read, intelligent, hardworking, and an unabashed communist.

Trumbo
dir. Jay Roach
Wide release



CHOW



GEORGE PFROMM

Do You Know Where Your Tip Goes?

No, It Doesn't Always Go to Your Server, and Yes, It's Legal

BY TOBIAS COUGHLIN-BOGUE

If you're like most diners, you probably assume that the entirety of the tip you leave at a restaurant or bar goes directly into the pocket of the person who's serving you.

You probably don't imagine that in some cases, a portion—or the whole amount—might go into the hands of management.

Though Seattle's wage theft ordinance largely prohibits this practice, it still happens.

Just how common is it? According to a recent report, "Behind the Kitchen Door: The Highs and Lows of Seattle's Booming Restaurant Economy," 6 percent of 524 Seattle restaurant workers surveyed said management takes a share of their tips. But the actual percentage may be higher.

"That question that we based that number off of was a singular question about a legal concept," said Rachel Dehn, lead organizer for the Restaurant

Dehn pointed out that when ROC was studying sexual harassment in the restaurant industry, only about 15 percent of respondents answered affirmatively when asked if they had "experienced sexual harassment." But when asked behavior-specific questions such as "Have you experienced unwanted touching?" that number shot up to around 90 percent.

Karina Bull, a senior policy analyst in the city's Office of Labor Standards (OLS), says the department is currently investi-

gating five tip-theft cases. These are mostly instances where a manager is blatantly stealing—as in taking tips off of a table or out of a jar.

Federal law requires that all tips received by the

tipped employee must be retained by the employee or other workers who customarily receive tips via a valid tip pool. Employers can create tip pools to divvy up tips to other staff members who customarily receive tips (including managers) and ►

Six percent of 524 Seattle restaurant workers surveyed said management takes a share of their tips.

Opportunities Centers of Seattle (ROC), which released the report. "That's not a concept that everyone identifies with. When we ask about specific behaviors, we tend to get very different answers from workers."

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But it's still fairly common for managers who don't customarily receive tips to take a percentage of tips anyway, ROC's Dehn told me. Owners tend to see this as a way of paying their management without spending their own money. "A large amount of the money that's coming into restaurants is coming in the form of tips," she said. "That's a really large amount not to be tempted by, especially when it comes to paying your salaried staff."

The larger issue may be the lack of transparency. Often people don't even know that management has their fingers in the pot.

Chris Blakeslee, a bartender at J & M Cafe in Pioneer Square, told me that he and his fellow front-of-house employees tipped out about 2.5 percent of their net sales under the assumption that it was going entirely to the kitchen staff. But last year after rumors circulated that the kitchen workers weren't getting their full share, Blakeslee took it upon himself to do the math. He said when he compared what the servers had tipped out with what the kitchen staff had received, he discovered that about half was consistently missing. Blakeslee forwarded me the e-mail he sent to management breaking down the discrepancy.

Blakeslee said when he confronted the general manager about the issue, he was told that management was taking the other half as a form of "profit sharing." He drew up a more transparent system in which front-of-house employees would post their tip income so everyone could see it, but says the system was "scuttled" by the general manager. He added that the manager was eventually fired and the skimming stopped, but not before staff apparently lost thousands of dollars in tips. Repeated calls and e-mails to J & M management for comment were not returned.

In my experience working at restaurants, I've found it's not uncommon for employers to keep workers in the dark about how tips are calculated. Sometimes I would just get a check, with no explanation of the amount or how much was deducted.

Bull couldn't comment on whether the city has the authority to require employers to share detailed tip sheets with employees. However, since April 1, employers are now required to disclose their tip-pooling policies upon hire. If they didn't, employees are entitled to ask for it, and employers could face a \$125 fine if the omission was intentional. On April 1, 2016, the OLS will issue rules requiring employers to provide this information to all employees—not just new hires, said Bull.

In many cases, workers may not report issues because they may not be informed of the law, or they're reluctant to report their employer for fear of losing their job. As Dehn pointed out, employees often wait to speak up about tip theft because it usually happens gradually. "People don't tend to come forward until they lose entire paychecks," she said, adding that in her time as a server, she'd experienced tip theft and let it slide. "The reason I didn't come forward about it was just the basic arithmetic: This is a good job, this is a better job than I'm going to get anywhere

else. If my manager is stealing \$40 from \$200, I'm gonna let that go; \$160 is still better than zero dollars."

"There are a lot of violations out there that we don't get to challenge because of these types of barriers," said Marc Cote, who represented plaintiffs in a class-action lawsuit regarding service-charge disclosure at Maggiano's Little Italy in Bellevue. "Unlike an agency, we need workers to come forward and be willing to basically represent other aggrieved workers. That can be a daunting proposition for people who might be living paycheck to paycheck and really need to keep their jobs. While there are protections in the law against retaliation, that doesn't change the fact that employers may make rash decisions and retaliate illegally. That's the first question I get from every-

one I talk to: 'What is the potential effect on me?'"

Anyone who has worked in the industry knows that there are many ways to get someone to quit without firing them, including assigning bad shifts, small sections, and extra side work. There is also a powerful force of shame in the industry: Enduring long

shifts, late nights, and insane rushes is a point of pride for many restaurant workers. This culture often prevents people from speaking out.

So what can workers do to advocate for themselves? A lot, actually.

Those who aren't sure whether their employer is breaking the law can call the city's Office of Labor Standards for purely informational purposes. The OLS will not pursue a complaint unless requested, said Bull, and if a worker does decide to pursue a complaint, the OLS will do everything possible to protect his or her anonymity during an investigation. If a worker files a complaint and requests anonymity, said Bull, "it would be a companywide investigation and we wouldn't name that worker. We could correct the process for the entire company, for all the workers." There are also robust protections for whistle-blowers under Seattle's Wage Theft Ordinance, including from all "adverse action" (not just firing) related to your case—for example, if your boss scheduled you for a shift you weren't able to work.

Violators of the ordinance are already obligated to repay wages and tips with interest and can be fined up to \$500 for a first offense, with a \$20,000 maximum penalty. The OLS can also refer wage and tip theft cases to the police, adding the potential for criminal charges as a nice little cherry on top of the penalty cake. And a bill from the OLS that was introduced to the city council this week could add a few more delicious layers to that cake by increasing the repayment amount for unpaid wages and tips, and allow employees to directly sue their employer.

Even if workers don't want to go through a heap of administrative process, they can always vote with their feet. Jeremy Price, co-owner of restaurant group Sea Creatures, put it thusly: "If you're doing something scandalous, you would lose your staff overnight." While many employees can't afford to lose their jobs, their employers just as equally can't afford to lose their staff. The restaurant might be able to run without one wheel, but not without all four. ■

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FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of November 18

ARIES (March 21–April 19): Urban Dictionary defines the English word “balter” as follows: “to dance without particular skill or grace, but with extreme joy.” It’s related to the Danish term *baltre*, which means “to romp, tumble, roll, cavort.” I nominate this activity to be one of your ruling metaphors in the coming weeks. You have a mandate to explore the frontiers of amusement and bliss, but you have no mandate to be polite and polished as you do it. To generate optimal levels of righteous fun, your experiments may have to be more than a bit rowdy.

TAURUS (April 20–May 20): You’ve arrived at a crossroads. From here, you could travel in one of four directions, including back toward where you came from. You shouldn’t stay here indefinitely—but on the other hand, you’ll be wise to pause. Steep yourself in the mystery of the transition that looms. Pay special attention to the feelings that rise up as you visualize the experiences that may await you along each path. Are there any holy memories you can call on for guidance? Are you receptive to the tricky inspiration of the fertility spirits that are gathered here? Here’s your motto: Trust but verify.

GEMINI (May 21–June 20): English model and TV personality Katie Price has been on the planet for just 37 years, but has already written four autobiographies. *You Only Live Once*, for instance, covers the action-packed time between 2008 and 2010, when she got divorced and then remarried in a romantic Las Vegas ceremony. I propose that we choose this talkative, self-revealing Gemini to be your spirit animal and role model. In the coming weeks, you should go almost to extremes as you express the truth about who you have been, who you are, and who you will become.

CANCER (June 21–July 22): A flyer on a telephone pole caught my eye. It showed a photo of a 9-year-old male cat named Bubby, whose face was contorted in pain. A message from Bubby’s owner revealed that her beloved pet desperately needed expensive dental work. She had launched a campaign at gofundme.com to raise the cash. Of course I broke into tears, as I often do when confronted so viscerally with the suffering of sentient creatures. I longed to donate to Bubby’s well-being. But I thought, “Shouldn’t I funnel my limited funds to a bigger cause, like the World Wildlife Fund?” Back home an hour later, I sent \$25 to Bubby. After analyzing the astrological omens for my own sign, Cancer the Crab, I realized that now is a time to adhere to the principle “think globally, act locally” in every way imaginable.

LEO (July 23–Aug 22): How well do you treat yourself? What do you do to ensure that you receive a steady flow of the nurturing you need? According to my reading of the astrological omens, you are now primed to expand and intensify your approach to self-care. If you’re alert to the possibilities, you will learn an array of new life-enhancing strategies. Here are two ideas to get you started: (1) Imagine at least three acts of practical love you can bestow on yourself. (2) Give yourself three gifts that will promote your healing and stimulate your pleasure.

VIRGO (Aug 23–Sept 22): To activate your full potential in the coming weeks, you don’t need to scuba dive into an underwater canyon or spelunk into the pitch-blackness of a remote cave or head out on an archaeological dig to uncover the lost artifacts of an ancient civilization. But I recommend that you consider trying the metaphorical equivalent of those activities. Explore the recesses of your own psyche, as well as those of the people you love. Ponder the riddles of the past and rummage around for lost treasure and hidden truths. Penetrate to the core, the gist, the roots. The abyss is much friendlier than usual! You have a talent for delving deep into any mystery that will be important for your future.

LIBRA (Sept 23–Oct 22): Normally I charge \$270 an hour for the kind of advice I’m about to offer, but I’m giving it to you at no cost. For now, at least, I think you should refrain from relying on experts. Be skeptical of professional opinions and highly paid authorities. The useful information you need will come your way via chance encounters, playful explorations, and gossipy spies. Folk wisdom and street smarts will provide better guidance than elite consultants. Trust curious amateurs, and avoid somber careerists.

SCORPIO (Oct 23–Nov 21): Some athletes think it’s unwise to have sex before a competition. They believe it diminishes the raw physical power they need to excel. For them, abstinence is crucial for victory. But scientific studies contradict this theory. There’s evidence that boinking increases testosterone levels for both men and women. Martial artist Ronda Rousey subscribes to this view. She says she has “as much sex as possible” before a match. Her approach must be working. She has won all but one of her professional fights, and *Sports Illustrated* calls her “the world’s most dominant athlete.” As you approach your equivalent of the “big game,” Scorpio, I suggest you consider Rousey’s strategy.

SAGITTARIUS (Nov 22–Dec 21): If you were embarking on a 100-mile hike, would you wear new boots that you purchased the day before your trip? Of course not. They wouldn’t be broken in. They’d be so stiff and unyielding that your feet would soon be in agony. Instead, you would anchor your trek with supple footwear that had already adjusted to the idiosyncrasies of your gait and anatomy. Apply a similar principle as you prepare to launch a different long-term exploit. Make yourself as comfortable as possible


CAPRICORN (Dec 22–Jan 19): Here’s how Mark Twain’s novel *Adventures of Huckleberry Finn* begins: “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.” The preface I’d write for your upcoming adventures would be less extreme but might have a similar tone. That’s because I expect you to do a lot of meandering. Your best strategy will be to cultivate an amused patience, to stay relaxed and unflappable as you navigate your way through the enigmas and not demand easy answers or simple lessons.


AQUARIUS (Jan 20–Feb 18): The Confederation of African Football prohibits the use of magic by professional soccer teams. Witch doctors are forbidden to be on the field during a match, and they are not supposed to spray elixirs on the goals or bury consecrated talismans beneath the turf. But most teams work around the ban. Magic is viewed as an essential ingredient in developing a winning tradition. Given the current astrological omens, I invite you to experiment with your own personal equivalent of this approach. Don’t scrimp on logical analysis, of course. Don’t stint on your preparation and discipline. But also be mischievously wise enough to call on the help of some crafty mojo.

PISCES (Feb 19–March 20): Slavery is illegal everywhere. And yet there are more slaves now than at any other time in history—at least 29 million. A disproportionate percentage of them are women and children. I feel you are in a phase when you can bestow blessings on yourself by responding to this predicament. First, express gratitude for all the freedoms you have. Second, vow to take full advantage of those freedoms. Third, brainstorm about how to liberate any part of you that acts or thinks or feels like a slave. Fourth, lend your energy to an organization that helps free slaves. Start here: <http://bit.ly/liberateslaves>. ■


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PERSON OF INTEREST

Crispin Hellion Glover

actor, filmmaker

Crispin Hellion Glover photographed on November 10 at Northwest Film Forum.

BY KELLY O

“Hellion” is Crispin Glover’s actual middle name. When you have a Hollywood actor for a father, you get lucky like this. Most people probably know Glover for his acting roles—George McFly in *Back to the Future*, Rubin Farr in *Rubin & Ed*, Layne in *River’s Edge*, Phil in *Hot Tub Time Machine*, and Andy Warhol in *The Doors*.

What most people DON’T know is that the inimitable Mr. Glover is a wildly unconventional filmmaker. His films are hard to see—in several senses. They’re not on DVD or available to stream. They’re also challenging to watch. His surrealist opus *What Is It?* and its counterpart *It Is Fine! EVERYTHING IS FINE.*, the first two parts of his *It* trilogy, are full of taboo imagery and feature actors with Down syndrome and other disabilities. Glover tours the films from town to town, presenting them like an old-style road show. In person, he provides necessary context to the narrative perspectives, especially in *It Is Fine! EVERYTHING IS FINE.*, which is the story of Steven C. Stewart, a man with cerebral palsy. Glover last came to Seattle to screen his films in 2011.

Crispin Hellion Glover presents It Is Fine! EVERYTHING IS FINE. on November 19 and What Is It? on November 20 at Northwest Film Forum. Both screenings include his “Big Slide Show,” a Q&A, and a book signing.



A man with a full brown beard and mustache is shown from the chest up. He is wearing a black leather jacket over a red t-shirt. He is holding a red and white striped gift box in his left hand. The background is a blue wooden wall.

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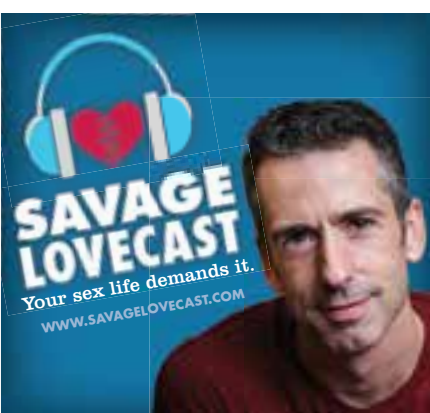
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